20TH ANNIVERSARY
SPECIAL ISSUE · II

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THE VOICE OF NEW YORK

AN ORAL HISTORY OF OUR TIMES · BY PETER BLAUNER

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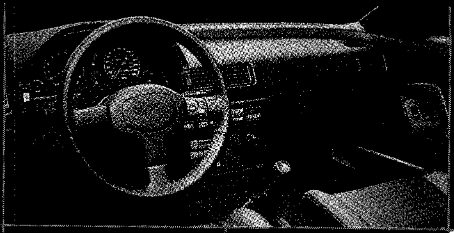

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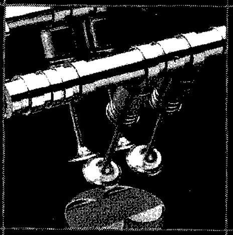

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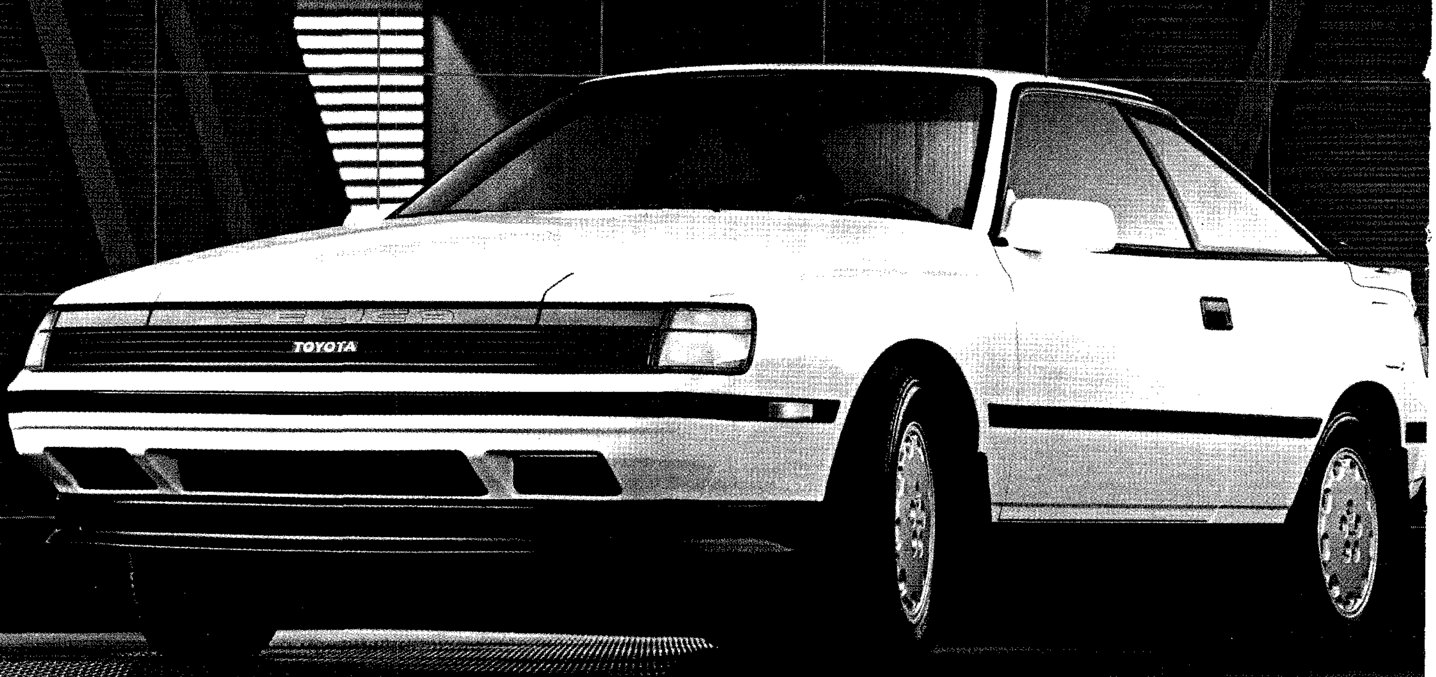

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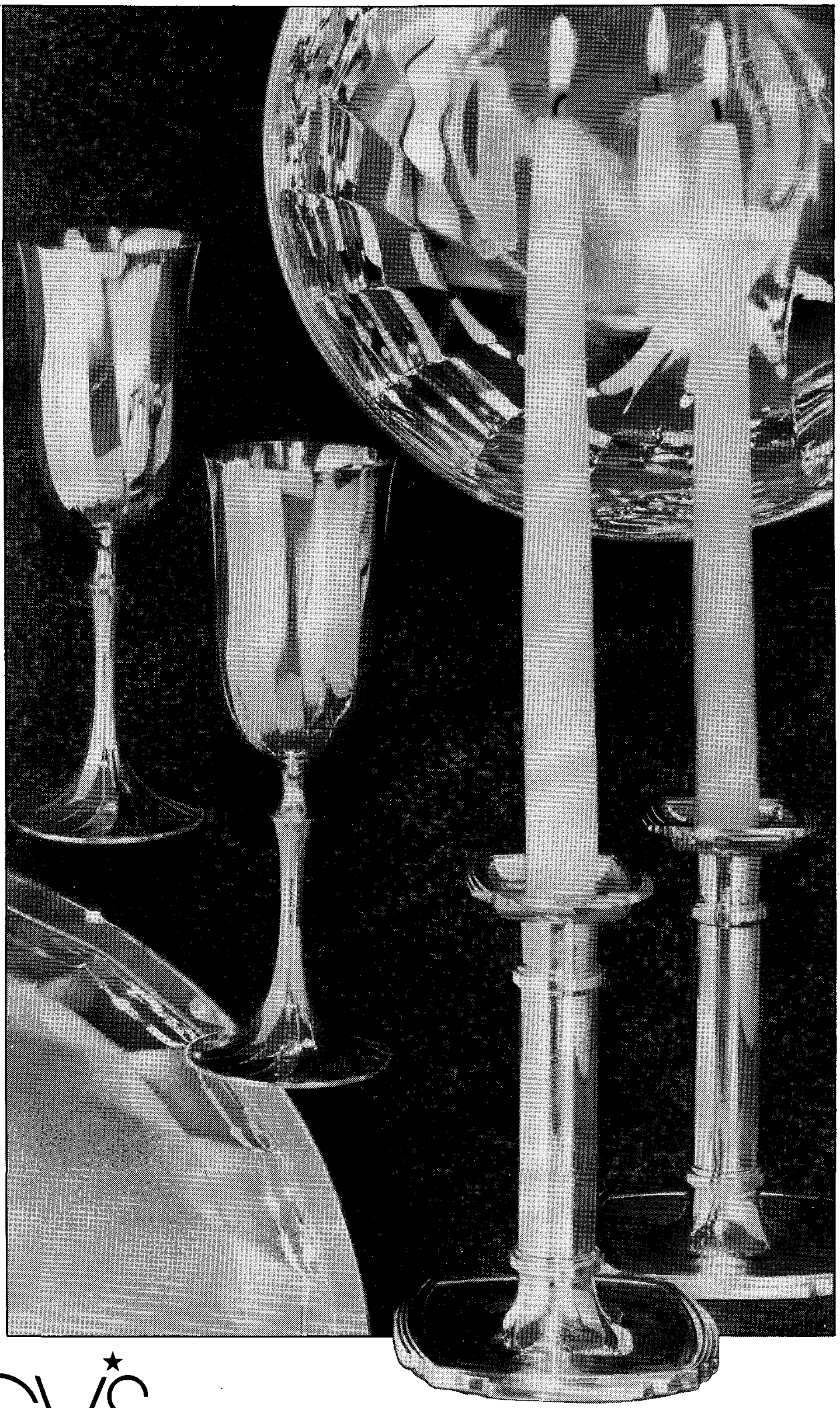

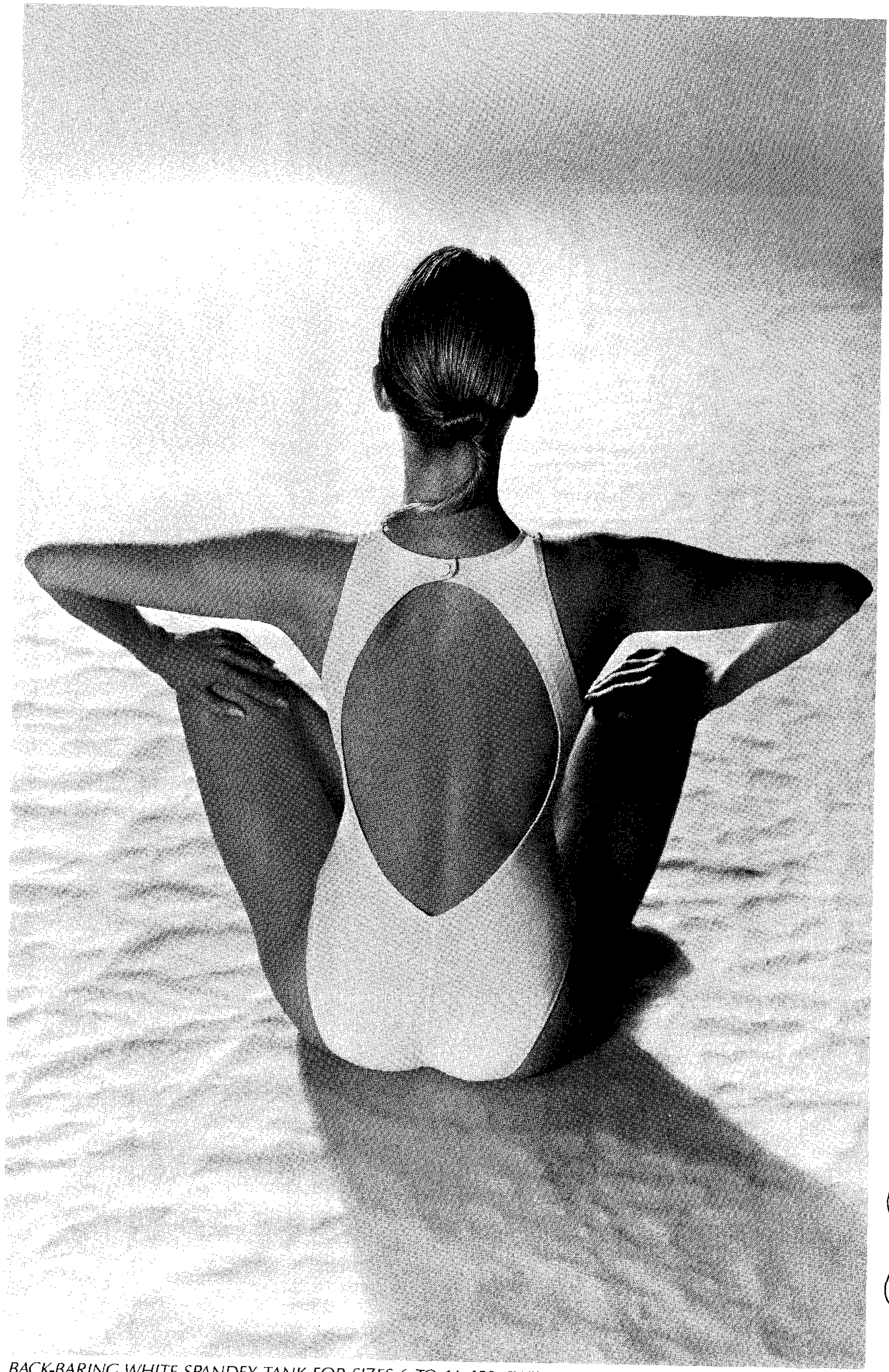

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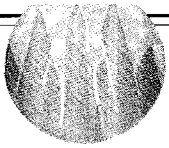
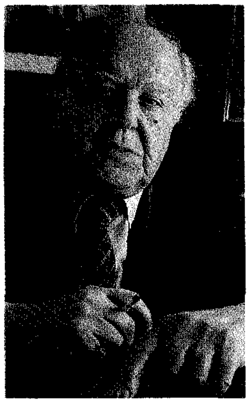


THE VOICE OF NEW YORK

There's nothing quite like the voice of New York. Not the *Noo Yowrk* accent so familiar from the foxholes of Warner Bros. war movies, but the authentic, wised-up sound of New Yorkers talking about what they know best—their own lives, their careers, their city. This week, you'll meet 58 New Yorkers—from Meade Esposito to Curtis Sliwa to Liz Smith—and hear them tell the story of the past twenty years, the most tumultuous era in the city's history.

SMITH



ESPOSITO

SLIWA

This special issue is the work of contributing editor Peter Blauner, who spent the past four months tracking down his subjects (page 4), prodding their memories, and tape-recording their first rough draft of history. Richard Babcock wove the results into this week's remarkable tapestry of our times. Read on: You ain't heard nothin' yet.

EDWARD KOSNER
Editor and Publisher

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Photographs: top and right, James McGoon/Wheeler Pictures; bottom left, John S. Abbott.

THE VOICES

WHO'S WHO AMONG THE INSTANT HISTORIANS

Robert Abrams, 49, has been state attorney general since 1979. For eight years before that, he was Bronx borough president.

Virginia Apuzzo, 46, was executive director of the National Gay Task Force. She is now Governor Cuomo's liaison with the gay and lesbian community and vice-chairwoman of the New York State AIDS Advisory Council.

Herman Badillo, 58, was Bronx borough president from 1966 to 1969. He has also been in Congress and ran for mayor three times. He now practices law in Manhattan.

Abe Beame, 82, was city controller from 1962 to 1965 and 1970 to 1973. He was elected mayor in 1973 and served through 1977. He is a consultant to the UMB Bank & Trust Company.

Eric Bogosian, 34, is an actor and a writer. His plays include *FunHouse* and *Drinking in America*. He is filming *Talk Radio* with director Oliver Stone.

Jimmy Breslin, 58, has, in the past twenty years, written seven books, won a Pulitzer Prize, lost a race for City Council president, served as a delegate to two Democratic conventions, and married Ronnie Eldridge. His column appears in the *Daily News*.

Carter Burden, 46, was a City Council member from 1969 through 1977. He was an owner of *The Village Voice* during the seventies and is now chairman of the board of CRB Broadcasting Corporation.

Leo Castelli, 80, has run one of New York's most important galleries for more than 30 years, first on the Upper East Side, later in SoHo. Johns, Warhol, and Rauschenberg are among the artists he has shown.

Howard Cosell, 70, is a sports journalist and broadcaster. He has spent more than 30 years with ABC television and radio. He has a sports column in the *Daily News* and a new syndicated television show.

Mario Cuomo, 55, the governor of New York since 1983, came to public attention by mediating community disputes in Corona and Forest Hills in the early seventies. He served as lieutenant governor under Hugh Carey from 1979 to 1982.

Sid Davidoff, 48, was an aide to John Lindsay from 1966 to 1973. In the seventies, he was co-owner of Jimmy's Restaurant on West 52nd Street. He is now a partner in the law firm of Stein, Davidoff & Malito.

Jerry Della Femina, 51, is the chairman of the advertising firm Della Femina, Travisano & Partners, Inc., and a co-author of the book *From Those Wonderful Folks Who Gave You Pearl Harbor.*

Ronnie Eldridge, 57, was an adviser to Robert Kennedy and a special assistant to Mayor Lindsay. She later headed the New York State Division for Women. Recently, she founded the New York City Battered Women's Defense Committee.

Meade Esposito, 81, was Brooklyn Democratic boss and head of the most powerful clubhouse in the city from 1969 to 1984. He is appealing a 1987 conviction in connection with an influence-peddling scheme.

Danny Fields, 46, has been the editor of *Hard Rock, Country Rhythms, "16,"* and *Datebook* magazines. He managed the Ramones, Iggy Pop, and Lou Reed and was press agent for the Doors. He is a contributing editor of *Details* and a radio producer.

Annie Flanders, "fortyish," ran the East Side clothing store Abracadabra in the late sixties. She covered fashion for the *Soho Weekly News* in the seventies and is the founder of *Details.*

Betty Friedan, 67, is an author and a feminist leader. Her books include *The Feminine Mystique* and *The Second Stage*. She was the founder and first president of the National Organization for Women.

Fred Friendly, 72, was president from 1964 to 1966 of CBS News, where he had collaborated earlier in his career with Edward R. Murrow. He is the director of the media-and-society program at Columbia's graduate school of journalism.

David Garth, 58, is a media and political consultant who has been involved in the election campaigns of John Lindsay, Hugh Carey, and Ed Koch. He is president of the Garth Group, Inc.

Rudolph Giuliani, 43, was an assistant U.S. Attorney under Whitney North Seymour in the early seventies. After a stint as the No. 3 man in the Justice Department, he became U.S. Attorney for the Southern District of New York in 1983.

Al Goldstein, 52, will be celebrating his twentieth anniversary as the editor and publisher of *Screw* magazine later this year. He is the host of *Midnight Blue* on cable TV, and he lectures regularly.

Victor Gotbaum, 66, was head of District Council 37 American Federation of State, County and Municipal Employees from 1964 to 1987. He is special adviser to its current executive director, Stanley Hill, and is a professor at City University.

Barry Gottehrer, 53, was an aide to John Lindsay from 1966 to 1971. He is in charge of public affairs for the Massachusetts Mutual Life Insurance Company.

Pablo Guzman, 37, was minister of information for the Young Lords Party from 1969 to 1974. He has also been a Teamster, a disc jockey, and a writer. He is now a reporter for Fox News-Channel 5.

Abbie Hoffman, 51, was a political activist in the sixties. In 1973, he was arrested on a cocaine charge and went underground until 1980. He later pleaded guilty to a lesser charge. He is involved in environmental issues, among other causes.

Elizabeth Holtzman, 46, served as an assistant under Mayor Lindsay in the late sixties. She was elected to Congress in 1972 and held her seat in Brooklyn through 1981. Since 1982, she has been Brooklyn district attorney.

Red Holzman, 67, coached the New York Knicks for more than a decade and led the team to two world championships, in the 1969–70 and 1972–73 seasons. He is a member of the Basketball Hall of Fame.

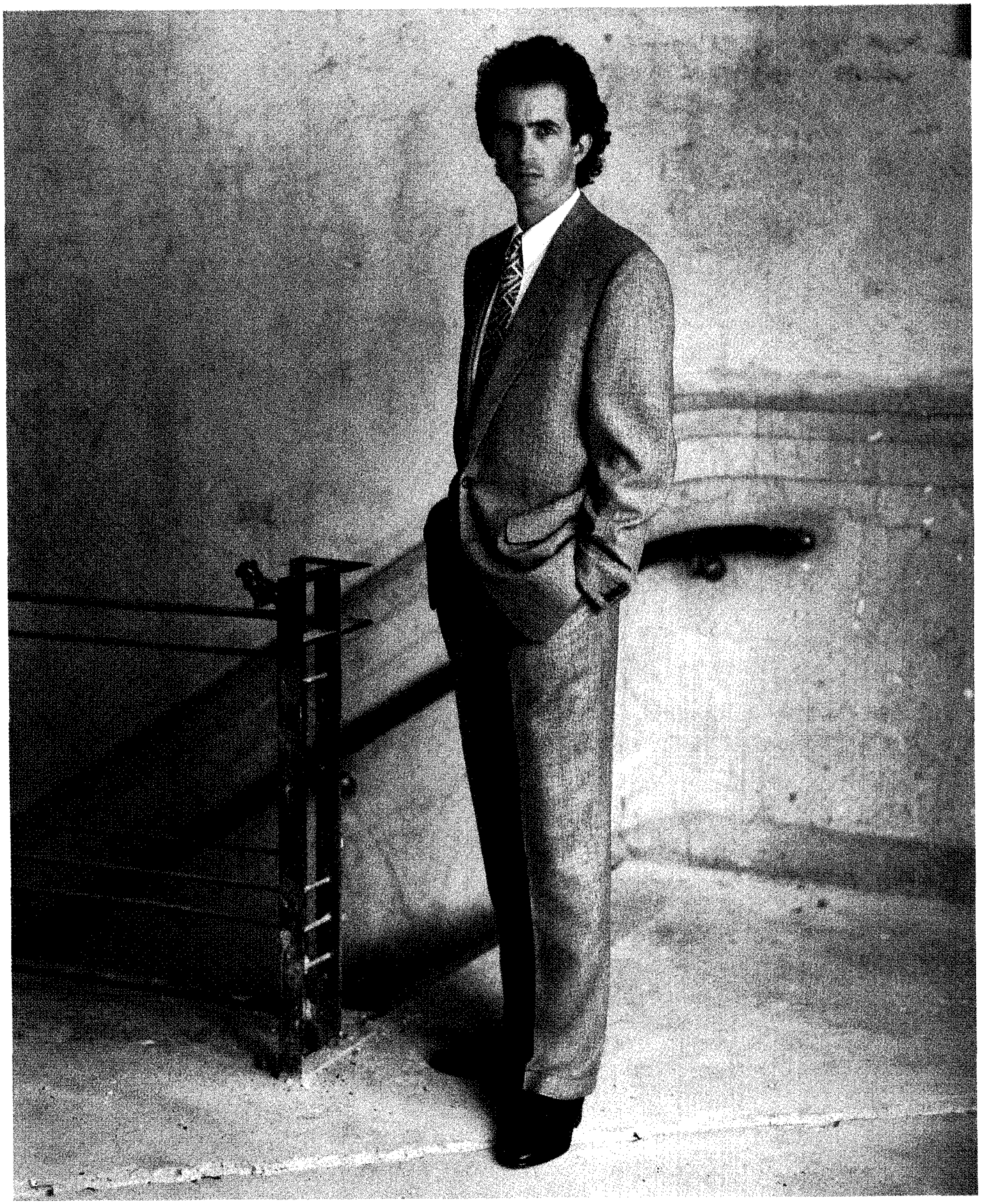
David Johansen, 38, was the lead singer of the New York Dolls and later released five solo albums under his own name. He now performs and records under the name Buster Poindexter.

Murray Kempton, 70, has been an editor at *The New Republic* as well as a columnist for the New York *World-Telegram*, the New York *Post*, and, now, *Newsday*. His numerous honors include a 1985 Pulitzer Prize for commentary and, most recently, a second George Polk award.

Edward I. Koch, 63, the mayor of New York, was a city councilman when he beat Whitney North Seymour in a 1968 congressional race for the 17th District. In 1977, he defeated six other candidates in the Democratic primary. Since then, he has been reelected twice.

Hilton Kramer, 60, was art critic at *The Nation, The New Leader,* and the New York *Times,* where he worked for seventeen years. He has been the editor of *The New Criterion* since 1982.

Larry Kramer, 52, is a writer and a gay



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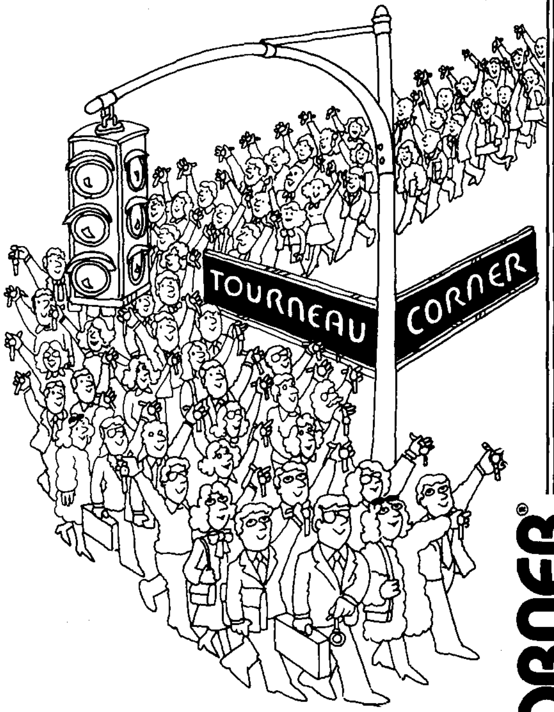

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THE VOICES

activist. His play about the AIDS epidemic, *The Normal Heart,* opened at the Public Theater in 1985 and ran for nearly a year.

Terry Allen Kramer, 54, is a Broadway producer whose shows have included *I Love My Wife, Sugar Babies, Crucifer of Blood,* and *Me and My Girl.*

Mathilde Krim, 61, is a research scientist with St. Luke's–Roosevelt Hospital Center and Columbia University. She is also the founding chairwoman of the American Foundation for AIDS Research.

Arthur Liman, 55, was chief counsel for investigations in the Attica riots and the Iran-*contra* affair. He is a partner at Paul, Weiss, Rifkind, Wharton & Garrison.

Mickey Mantle, 56, retired in 1969 after hitting 536 home runs and driving in 1,509 runs in eighteen years with the Yankees. He is a partner in Mickey Mantle's Restaurant and Sports Bar on Central Park South.

Tug McGraw, 43, was the Mets' bull-pen ace in the late sixties and early seventies. In their championship year 1969, he won nine games, lost three, and had an earned-run average of 2.24. He is a television reporter in Philadelphia.

Robert Morgenthau, 68, was U.S. Attorney for the Southern District of New York from 1961 to 1970. He was forced out by the Nixon administration and served briefly as a deputy mayor under John Lindsay. He has been Manhattan D.A. since 1975.

Daniel Patrick Moynihan, 61, has served as a United States senator from New York since 1977. A co-author, with Nathan Glazer, of *Beyond the Melting Pot,* he has taught at Harvard and served presidents Kennedy, Johnson, Nixon, and Ford.

Maurice Nadjari, 63, was appointed special state prosecutor to investigate corruption, in 1972. He was fired from that office in 1976. He is now a criminal-defense lawyer practicing on Long Island and in the metropolitan area.

Paul O'Dwyer, 80, was City Council president from 1974 to 1978. He is a partner in the law firm O'Dwyer & Bernstien, as well as the official historian of Manhattan.

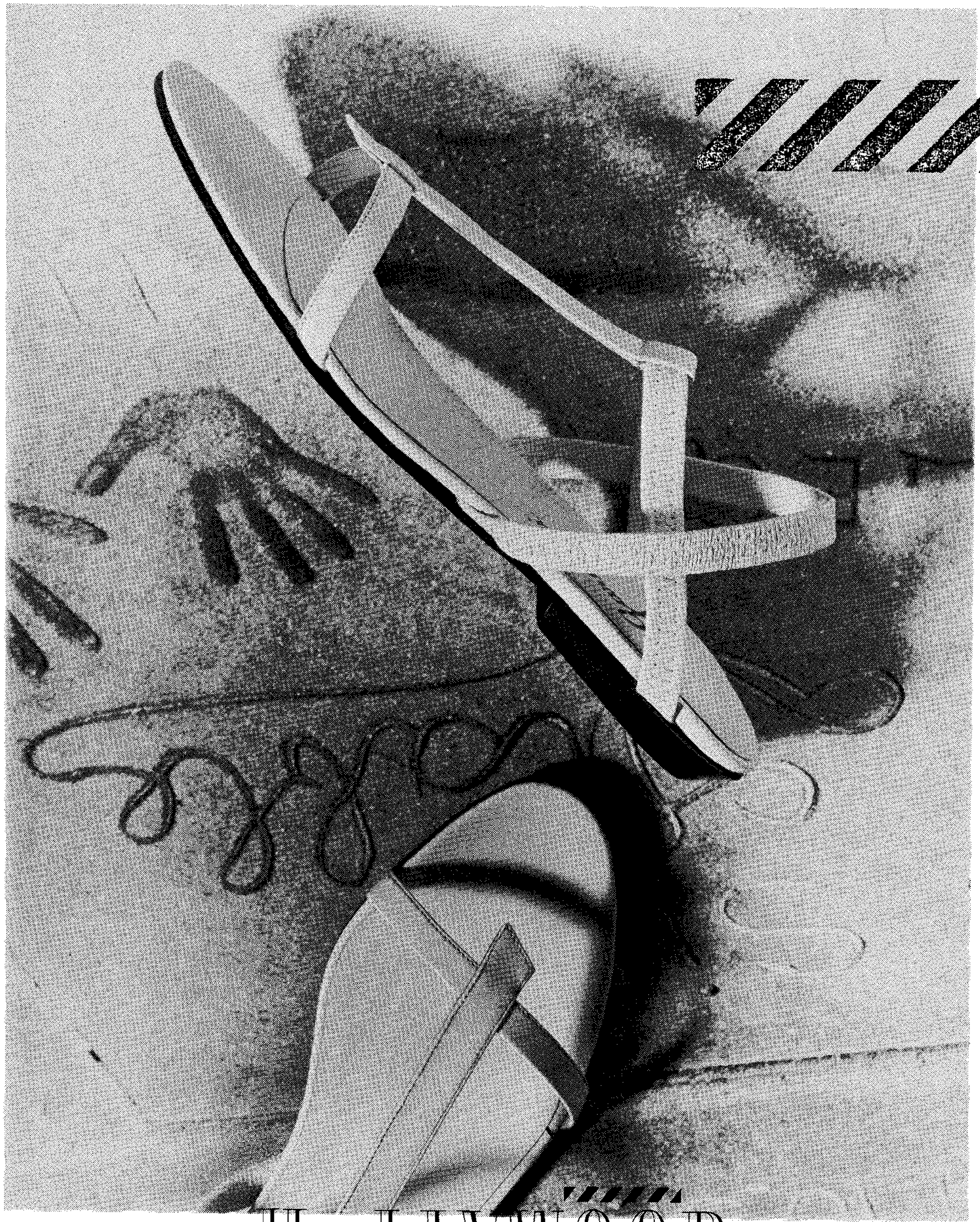
Major Owens, 51, a congressman from the 12th District in Brooklyn, was commissioner for the city's Community Development Agency from 1968 to 1973. He beat Meade Esposito's candidates three times—in State Senate elections in 1974 and 1976 and then in a 1982 congressional race.

Joseph Papp, 66, is the founder of the New York Shakespeare Festival. He has directed more than 100 Shakespeare productions and produced *A Chorus Line, Hair,* and *The Normal Heart,* among other plays.

Basil Paterson, 61, was a state senator from 1965 to 1970 and served as deputy mayor for labor relations in 1978 under Ed Koch. He is practicing law on Long Island. His son, David, 32, has his old Senate seat.

Hal Prince, 60, is a Broadway director and producer. His shows have included *Fiddler on the Roof, Cabaret, Company,* and, most recently, *Phantom of the Opera.*

Burton Roberts, 65, whom *New York*



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THE VOICES

once called "The Toughest D.A. in the City," was Bronx district attorney from 1968 to 1972. He is an administrative judge in the criminal division of the State Supreme Court in the Bronx.

Felix Rohatyn, 59, became chairman of the Municipal Assistance Corporation during the city's fiscal crisis in 1975. He is a general partner in the investment firm Lazard Frères & Company.

Steve Rubell, 43, and his partner, Ian Schrager, opened Studio 54 on April 26, 1977. Two years later, they pleaded guilty to evading taxes on receipts from the club. Since their release from prison, they have opened Palladium and Morgans hotel.

Albert Shanker, 59, a former math teacher and civil-rights activist, headed the United Federation of Teachers during the 1968 school strike. He is president of the American Federation of Teachers and vice-president of the AFL-CIO.

Curtis Sliwa, 33, first received widespread attention as a teenager, when he ran a major recycling campaign in Brooklyn. In 1979, he took "the Magnificent 13" on their first subway patrol. The group is now the Guardian Angels.

Liz Smith, 65, was film critic for *Cosmopolitan* in the late sixties. She began writing her gossip column for the *Daily News* in 1976 and started appearing on WNBC-TV two years later. Her column is carried by 60 newspapers nationally.

Ellen Stewart, 62, founded Cafe La MaMa E.T.C. 26 years ago. As its artistic director, she has helped introduce such writers and composers as Sam Shepard, Lanford Wilson, and Philip Glass.

Percy Sutton, 67, was Manhattan borough president from 1966 to 1977. He's the chairman of Inner City Broadcasting and owns the Apollo theater and radio stations WLIB and WBLS, among other holdings.

Matty Troy, 59, was Queens Democratic leader in the early seventies. He later served time for tax evasion and grand larceny. He was readmitted to the bar last year and is practicing law; he is also the executive director of the Long Island Gasoline Retailers Association.

Albert Vann, 53, was president of the African-American Teachers Association during the school strike in 1968. Since 1974, he has been a member of the State Assembly.

Diane Von Fürstenberg, 41, is the founder and chairman of a company that designs and licenses home furnishings, women's clothing, and fragrances. She was half of *New York*'s "Couple of the Year" in 1973.

Robert Wagner, 77, was mayor of New York City from 1954 to 1965 and is now a lawyer here. His son Robert junior, 42, is president of the Board of Education.

William Zeckendorf Jr., 58, is a second-generation real-estate developer. His company has completed the Park Belvedere and the Columbia on the Upper West Side and Zeckendorf Towers near Union Square Park, among many other projects. ■

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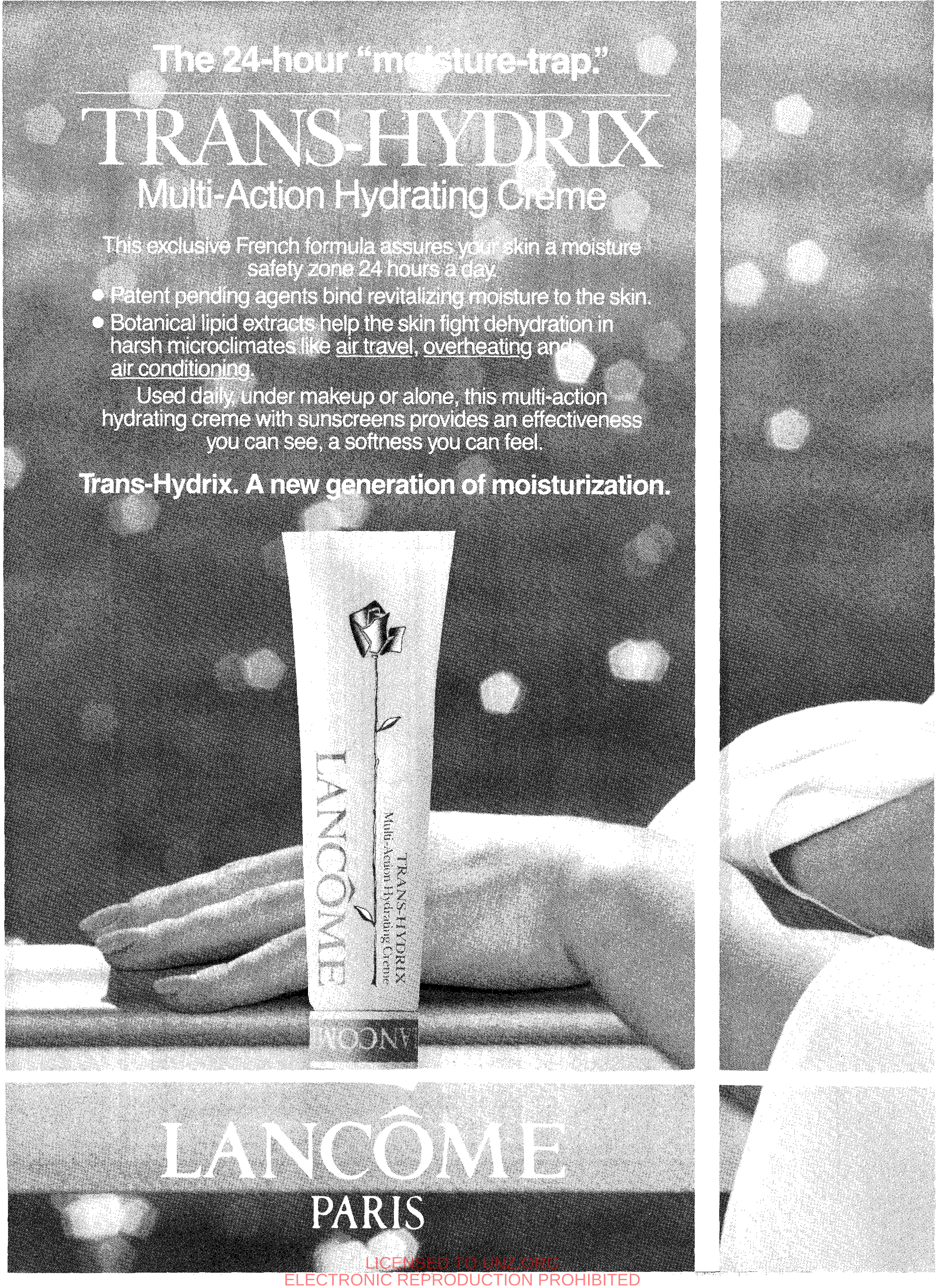

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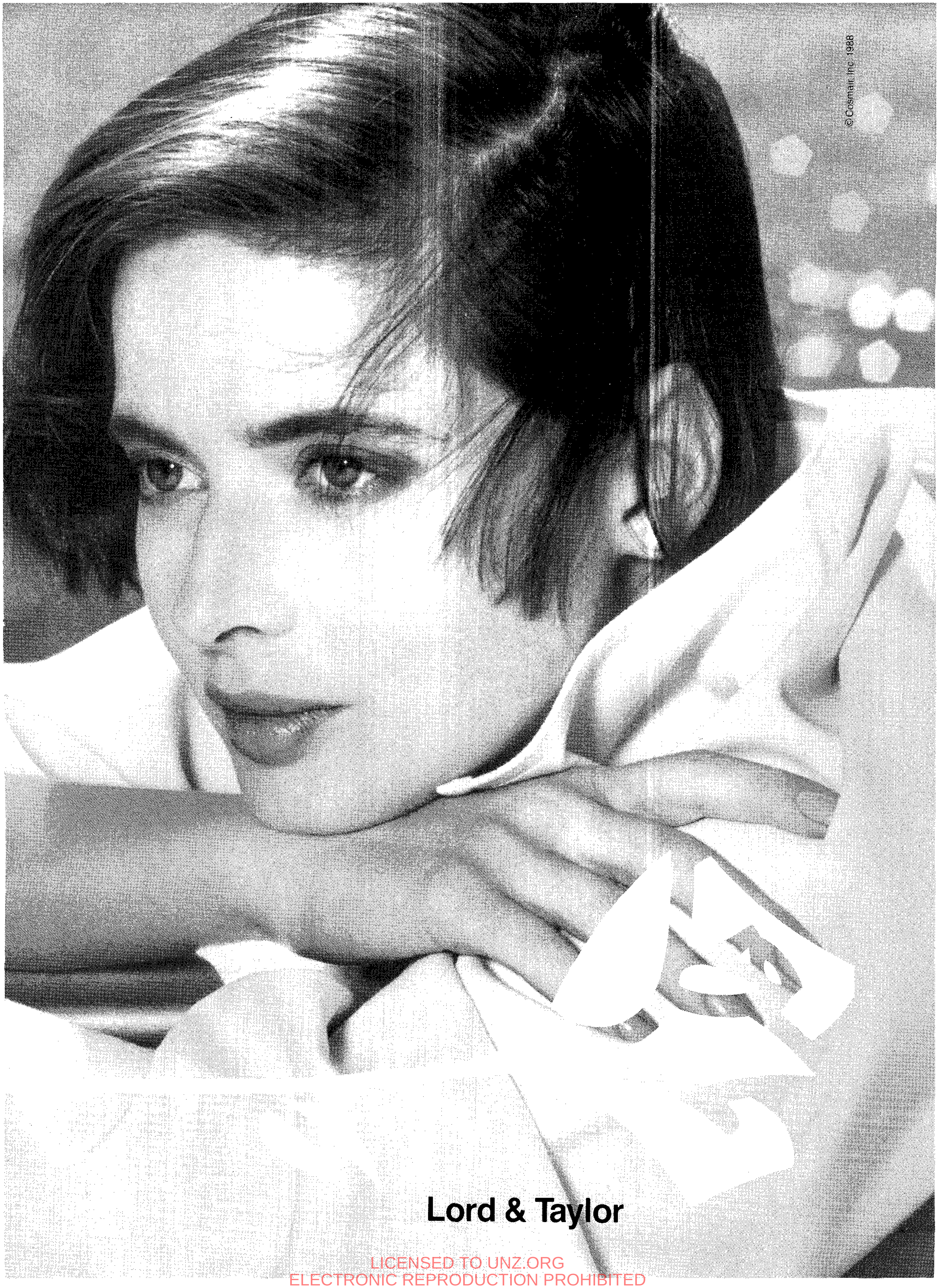
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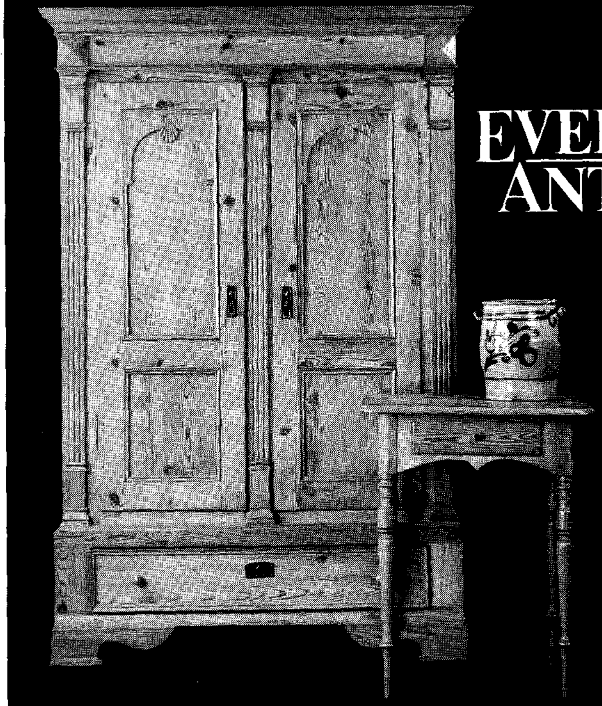

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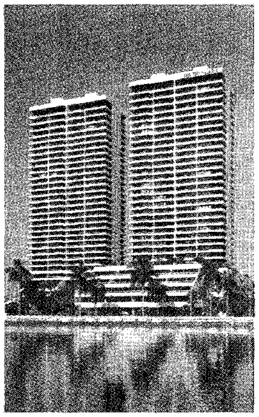

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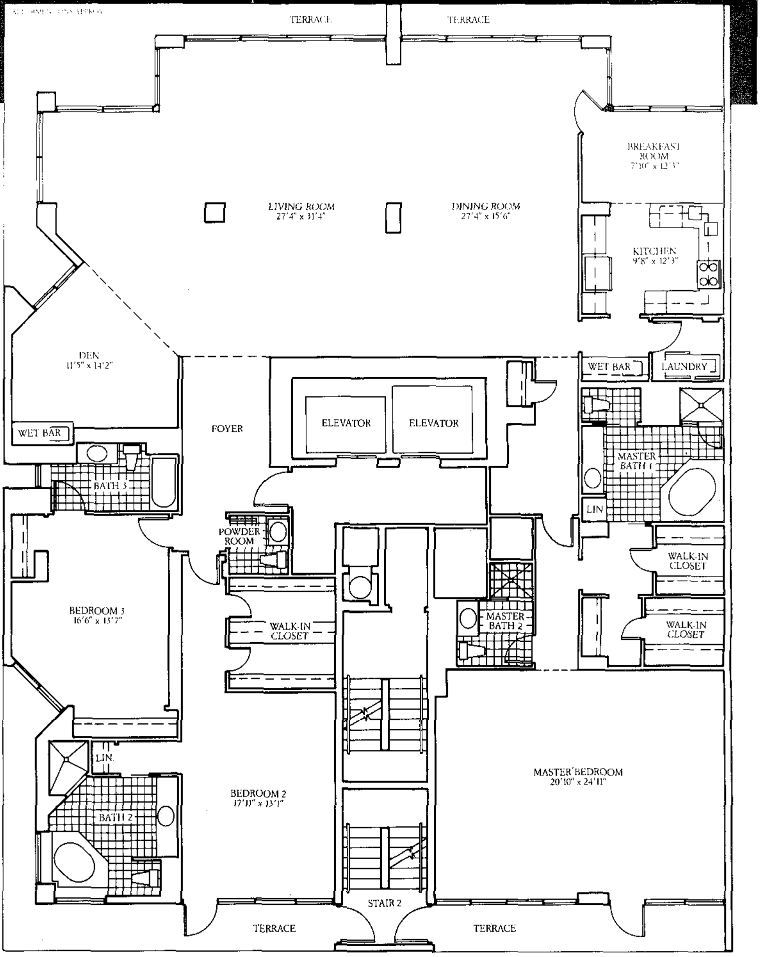

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MASTER BATH 1
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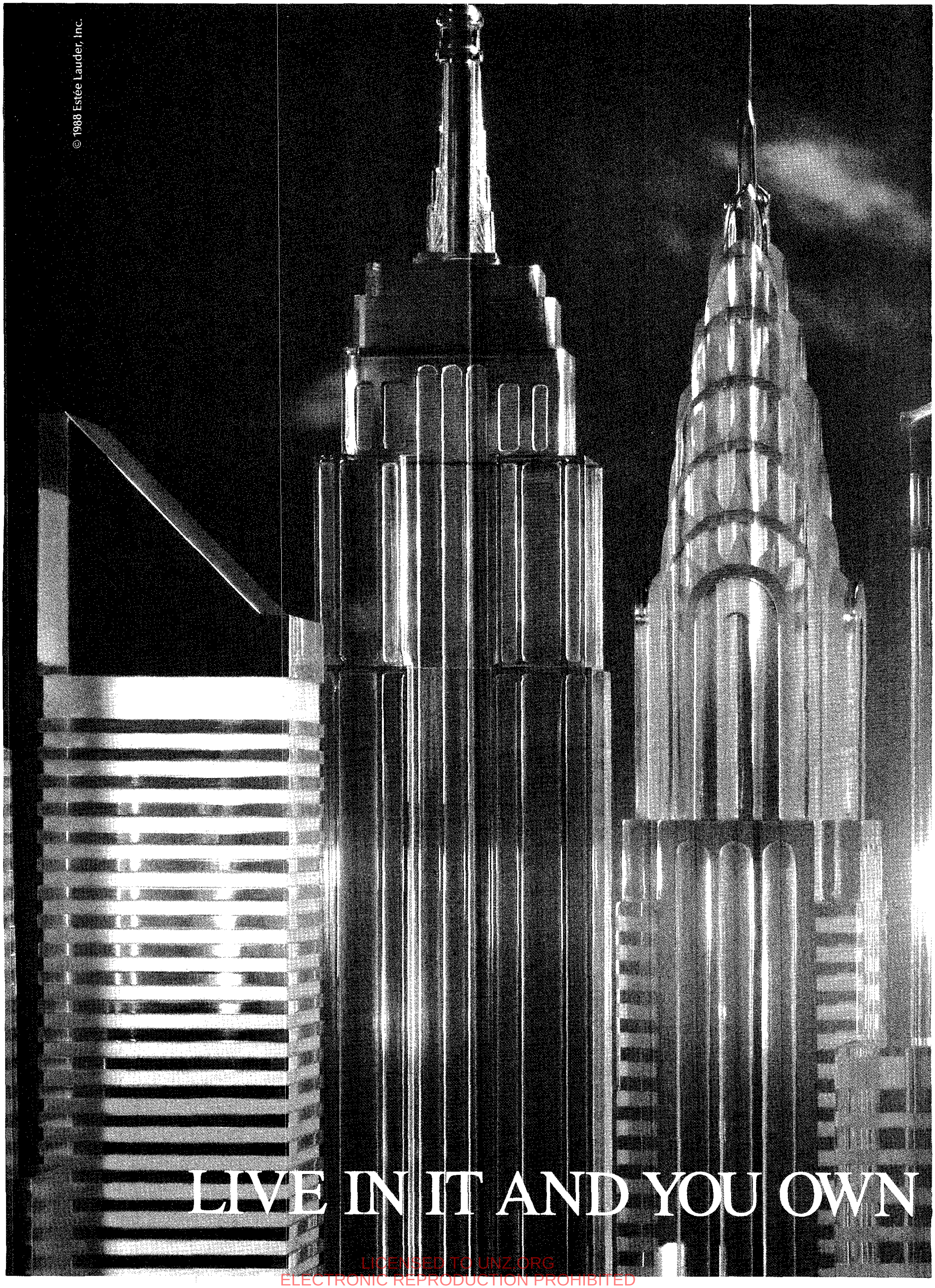
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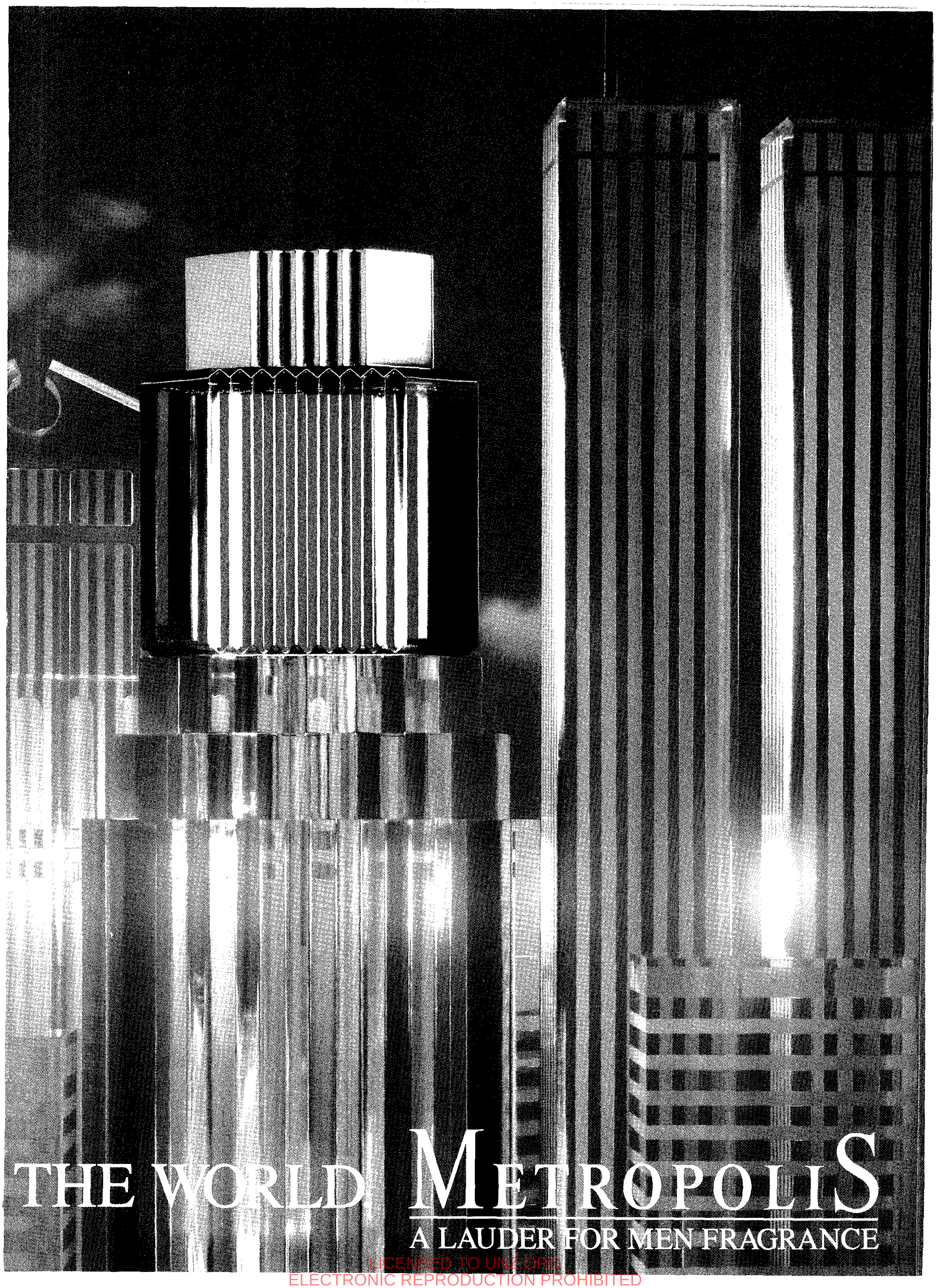
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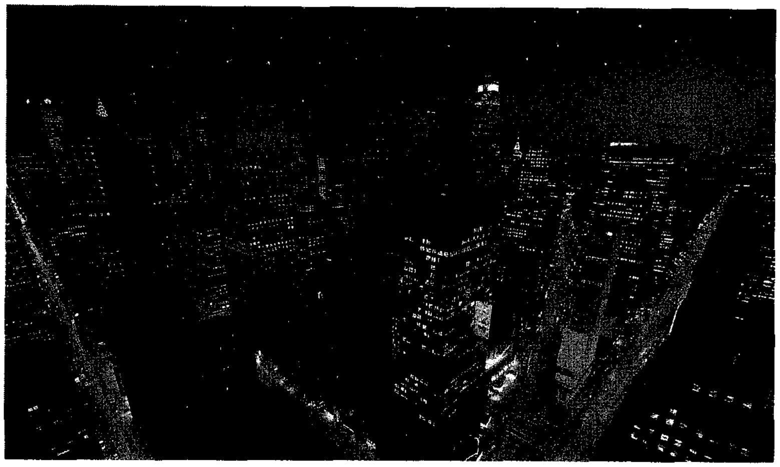

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LETTERS

All Fired Up

WHEN I PICKED UP TOM WOLFE'S *Bonfire of the Vanities* ["The Book on Tom Wolfe," by John Taylor, March 21], it was languishing on the new-fiction shelf at the library. I couldn't believe that such a great book had failed to find an audience. Now, despite lukewarm reviews, it obviously has found one.

Once again, Wolfe has raised our collective consciousness, just as he did with *Radical Chic, The Painted Word,* and *From Bauhaus to Our House.* To criticize *Bonfire* for its lack of psychological insight and its racism reveals an unwillingness to face the facts about New York. Wolfe is saying that we live in a society where only the fittest survive, and he never lets you forget that for a chapter.

Rosalind Ellis
Manhattan

TOM WOLFE WRITES OF THE ROAR COMING from the bond-trading room of Pierce & Pierce: "It was the sound of well-educated young white men baying for money on the bond market." In his article, John Taylor calls this description "one of *Bonfire*'s more memorable images." In *Decline and Fall* (1928), Evelyn Waugh wrote of the roar coming from the annual dinner of the Bollinger Club at Oxford: "It is the sound of the English county families baying for broken glass."

Robert H. Boyle
Cold Spring, N.Y.

ONCE AGAIN, CERTAIN EASTERN CRITICS have saved our favorite novel from winning an award. I should have known *The Bonfire of the Vanities* was too descriptive and exciting to be considered a top book. My fear is that it will be turned into a movie and ruined.

William B. Chenoweth
Denver, Colo.

Correction

ON PAGE 118 OF LAST WEEK'S ISSUE, AN item about soprano Joan Sutherland was illustrated with a photo of Birgit Nilsson. *New York* regrets the error.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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Action Jackson

WHAT AN EXTRAORDINARY CANDIDACY IS Jesse Jackson's, that he is able to call forth such wise counsel from the likes of writer Joe Klein ["The National Interest: Dealing With Jesse," March 21]. Klein's advice to what he assumes will be the (white) Democratic candidate on "how to deal with Jackson" sounds like the report of a cavalry scout on how to negotiate with Geronimo.

"What does Jesse Jackson want?" the trembling palefaces cry. Well, I do believe that Jackson wants to be president of the United States. That is what he is running for, and I will be voting for him in the New York primary, on April 19.

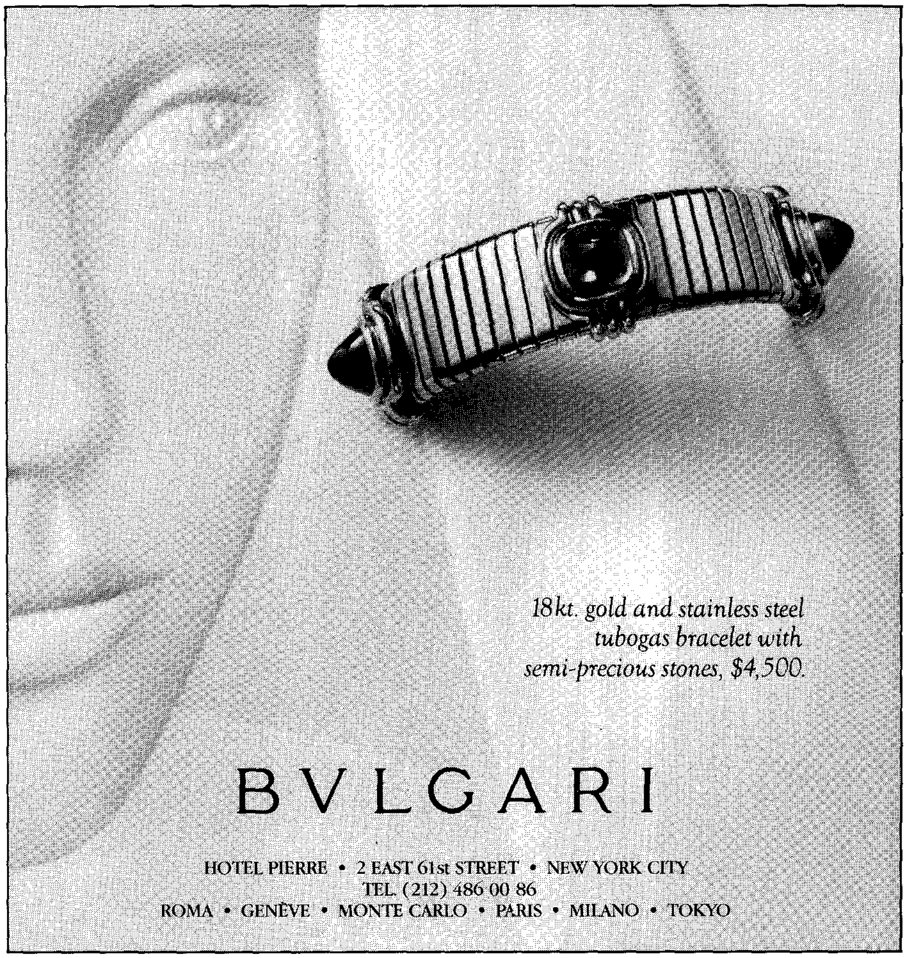
April Bernard
Manhattan

Birthday Brush-off

TWO MONTHS BEFORE MY THIRTIETH birthday, my friend Anne phoned the Rainbow Room to find out how to get a reservation ["Over the Rainbow," by Gael Greene, February 8]. She was told to call one month in advance, and that a party of twelve was the largest that could be accommodated. So at 9:00 A.M. on February 12, Anne called the Rainbow Room. Half an hour later, she got through and was told that reservations couldn't be made for parties of more than six. When Anne repeated what she had originally been told, she was promised that a supervisor would call her within 48 hours to tell her if the reservation had been approved. She was also told that if the reservation wasn't accepted, we could make it for a smaller party. Four days later, Anne called and was again told that a supervisor would call her. Eight days after that, she tried again. Four hours later, they called back to let her know that not only had our request been turned down but the Rainbow Room was entirely booked for the night we wanted, so a smaller party couldn't be accommodated either. When Anne pointed out that she had adhered to their guidelines and that it had taken the Rainbow Room twelve days to get back to her, no apologies were offered. The supervisor said she could take us any day during the week, except Friday or Saturday.

I had looked forward to celebrating a milestone birthday at the Rainbow Room, with my close friends bedecked in formal attire, swirling around the dance floor. Instead, we went to Club El Morocco, a restaurant that offers similar amenities. It was a great success.

Rachel M. Weinberger
Manhattan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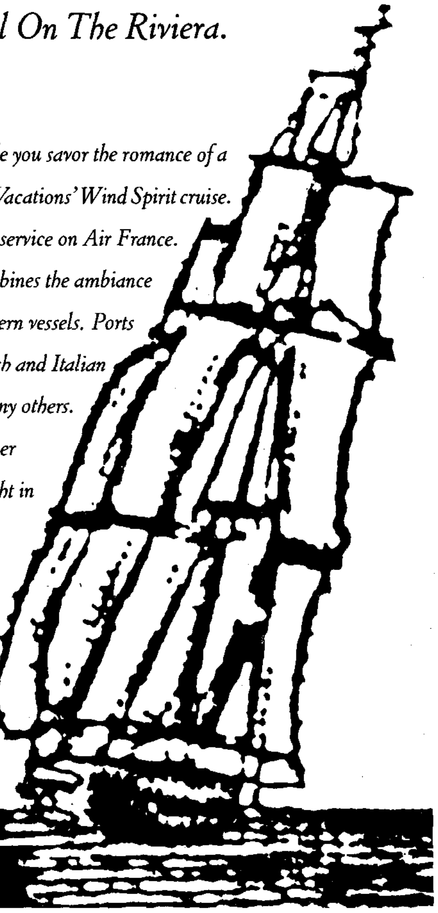
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IS GORE STEINLESS?...BEST-SELLING DIRECTOR...WEEKLY TROUBLE...SORRY, WRONG NAME

STEIN WAVERING ON GORE NOD

Top Democratic sources say that Al Gore will not get the crucial endorsements he had expected from City Council President Andrew Stein and State Assembly Speaker Mel Miller.

Both Stein and Miller were widely expected to back Gore this month, giving the Tennessee senator a needed boost in the state. "Cuomo's people are making it clear that Stein shouldn't endorse anyone yet," says a political strategist. "Both Stein and Miller want to ally themselves with a winner, and Gore isn't doing as well as some had expected."

A spokesman for Miller denied the story. Randy Daniels, a spokesman for Stein, says, "Stein thinks very favorably of Gore but is not ready to endorse him."

SIRIO'S SMOKING MAD

Le Cirque's Sirio Maccioni has been meeting with the owners of some of New York's most important restaurants, including the Four Seasons, '21,' and Lutèce, to organize a protest against the city's new anti-smoking law. On April 6, restaurants with more than 50 seats will be required to reserve at least half of them for nonsmokers. Maccioni is so upset over the law that he wants top restaurants to close their doors for several days in protest.

"If I can't seat people where they're used to sitting, they get very upset," says Maccioni, whose restaurant is known for its status-based seating arrangement. "My restaurant can't function with a law like this."

FATAL CHOICE FOR *BONFIRE*

Producers Jon Peters and Peter Guber are close to signing *Fatal Attraction*'s Adrian Lyne to direct the movie version of Tom Wolfe's *Bonfire of the Vanities*, according to a Hollywood source.

The source also says that Michael Cristofer, who won a Pulitzer Prize for his play *The Shadow Box*, is about to start writing the screenplay. "The writers' strike has stalled the project," says the source, "but Guber and Peters are in serious negotiation with Lyne and are anxious to get the movie into production as quickly as possible."

Lyne was out of the country and could not be reached for comment. A spokesman for Guber and Peters would say only, "We are talking to several directors and haven't made any firm decisions yet."

SIBLING RIVALRY AT THE *VOICE*

Tension is building between *The Village Voice* and its new sister publication, *7 Days*. Last month, top *Voice* staffers complained to editor-in-chief Martin Gottlieb that *7 Days* editors were luring away *Voice* writers by offering them more money. A week later, publisher David Schneiderman sent *Voice* editors a letter calling the rate differences "a mistake" and promising that *7 Days* and *Voice* writers would be paid the same amounts.

"At least one *7 Days* writer got very upset because he was assigned a piece at a higher rate and then, when the piece was finished, told that he would be paid only *Voice* rates," says a source. "But it made the *Voice* staff feel a lot better." Schneiderman says, "The *Voice* writers had a legitimate concern, but we have straightened it out now. Free-lancers will be paid the same at both publications."...

Veteran music critic Stanley Crouch was fired from *The Village Voice* two weeks ago, after he punched free-lance music writer Harry Allen in the jaw. Sources at the paper say that Crouch and Allen got into an argument over Allen's articles praising hip-hop music.

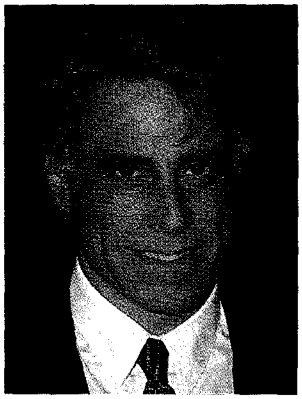
"Crouch had threatened and even hit staffers in the past and had been given a formal warning," says a source. "He is a talented writer, but I guess this was the last straw."

Crouch and music editor Doug Simmons didn't return calls. Allen says, "It's a sign of distinction for writers to take one on the chin for their ideas. It was an honor to be hit by Stanley Crouch."

A MATTER OF FACTS AT *NEW REPUBLIC*

New Republic editor Michael Kinsley, who has ridiculed other magazines for having fact-checking departments, could have used a fact-checker in the April 4 issue. On the contents page and throughout the essay "Insult to Injury," Jennifer Levin is referred to as Jessica Levin.

The article, which discusses the amount of attention paid to victims' rights, was written by Columbia law professor Gerard Lynch. "I



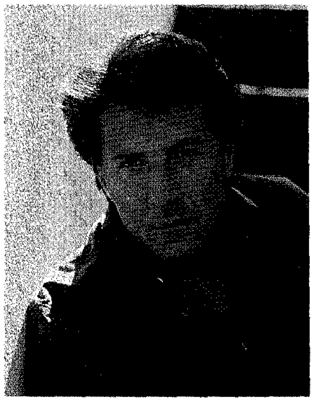
ANDREW STEIN

SIRIO MACCIONI

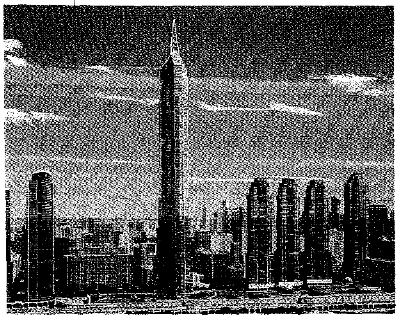
ADRIAN LYNE

Photographs: top, Robert Kalfus/Gamma-Liaison; center, Dmitri Kasterine; bottom, Gamma-Liaison.

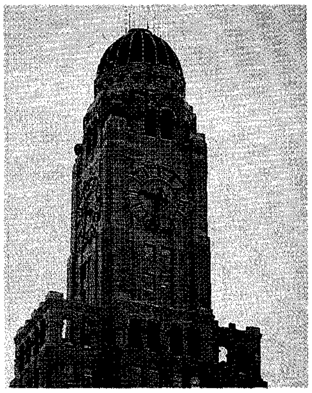
MATURE REACTIONS...POST-*GRADUATE* ROLE...TOQUE TALK...PIER PRESSURE



DUSTIN HOFFMAN



TRUMP CITY



WILLIAMSBURGH SAVINGS BANK

screwed up and they didn't catch it," says Lynch.

"I wrote 'Jennifer' on the contents page," says Kinsley, "but we checked it against the article and changed it to 'Jessica.' Our record on accuracy is as good as that of publications that spend thousands of dollars to verify their articles. I still think the institution of fact-checking is absurd."

SENIORS BLASTING TRUMP CITY

Old people's groups, including the Gray Panthers, the Westside Seniors for Action, and the West Side Inter-Agency Council for the Aging, have joined the fight against the proposed Trump City. In an effort to quiet opponents of the project, Donald Trump announced last January that he would put aside 10 percent of the project's apartments for the elderly.

The groups are writing letters to Mayor Koch, members of the City Planning Commission, and other city officials, complaining about the proposed complex, with its central 150-story tower. Calling the project "monstrous" and "excessive," they say that the 760 rent-subsidized apartments won't compensate for the development's impact on the Upper West Side.

Trump refused to comment on the story.

HOFFMAN'S HOMELESS ACT

A Hollywood source says that Dustin Hoffman is negotiating with Warner Bros. to star in a movie tentatively titled *Damon,* as a homeless man who ends up going to Harvard. The script has been written by William Mastrosimone, who also wrote *Extremities.*

Warner's wouldn't comment and Hoffman didn't return calls, but the source says, "Hoffman is about to start shooting *Rainman* for United Artists, but he has been holding preliminary meetings with Warner's. He would like to start working on *Damon* as soon as possible."

RESTAURANT NOTES FROM ALL OVER

The owner of Coconut Grill is about to buy Bud's, Melvyn Master's West Side restaurant. Steve Hanson plans to rename and redecorate Bud's and change the menu from American to Mediterranean, with an emphasis on grilled fish. "Our prices will be much lower than Bud's," says Hanson, who is bringing two Coconut Grill chefs to the new restaurant, which will open in early May. . . . Joseph Baum has hired chef Leslie Revsin and food writer Richard Sax as consultants at Evergreen, the newest restaurant in the Rockefeller Center Club, opening on April 6. . . . Andrée Abramoff, who owns Andrée's Restaurant, on 74th Street near First Avenue, is converting it into a less-formal café called Andrée's Café Crocodile. Andrée will serve Provençal dishes like squab stuffed with apricots, chestnuts, and almonds, and red snapper with fennel marmalade.

SLEEPY SEAPORT MULLS NEW TACK

Business is so slow at the South Street Seaport that 50 restaurant and shop owners are hiring a full-time press agent to help change the image of the development. Last summer, South Street Seaport bar owners came under fire when hordes of drunken Wall Streeters overran the waterfront.

"We have to expect business to be somewhat slower during the winter and in the wake of the crash, but we're getting the sense that the seaport isn't generating the excitement it should," says Peggy Reed, a spokeswoman for the group. "It's currently seen as a place that caters to tourists. We have nothing against tourists, but we'd like to attract more New Yorkers."

BROOKLYN BANK COMING CLEAN

A famous Brooklyn landmark, the Williamsburgh Savings Bank, next to the Brooklyn Academy of Music, will soon get a $3-million face-lift. The new owner, Republic National Bank, plans to repair and restore the 1929 building, which is the tallest in the borough.

Republic National will clean the bank's limestone-and-terra-cotta exterior, refurbish the abstract mosaics and intricate grillwork in the lobby, and renovate the ornate elevators. It also plans to open a two-story restaurant at the base of the clock tower.

VIKING NETS SALMAN'S LATEST

Publishing sources say that Viking Penguin has paid $800,000 for hardcover and paperback rights to Salman Rushdie's latest novel, *Satanic Verses.* The book is about two 40-year-old Indian actors and is set in England and India. A spokesman for Viking wouldn't confirm the figure but did say, "We paid a great deal of money for an appropriately great book."

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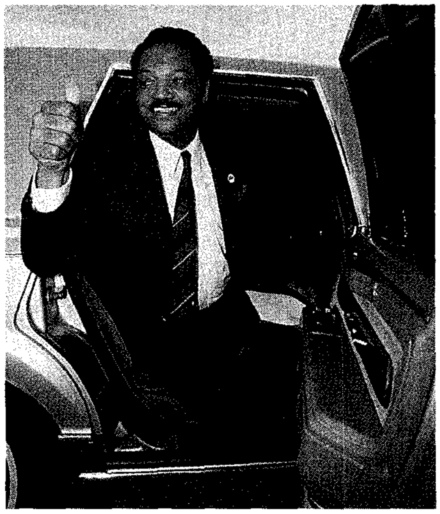
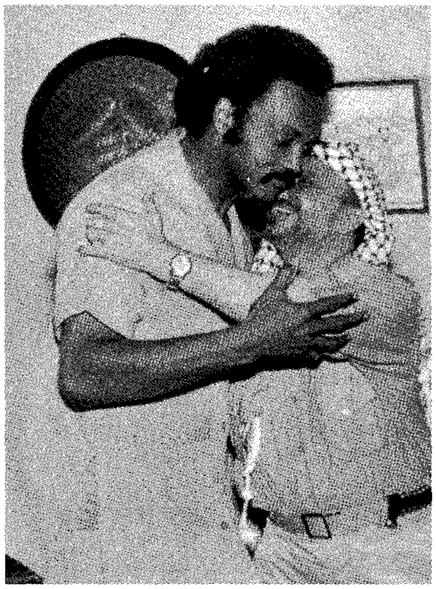


CLOSER LOOK?: *Jackson hasn't been pushed on his 1979 embrace of Arafat.*



BUT SERIOUSLY, FOLKS

"HOPE," JESSE JACKSON SAID ON THE evening of his remarkable victory in the Michigan caucuses, "is *exploding* all over the place."

Jackson seemed to glow that night. He held three press conferences—before, during, and after a Wisconsin Democratic Party dinner—and it was hard not to be swept up in the exhilaration of the moment. There is something wonderfully American, exciting, and—yes—explosive about Jackson's headlong rush to destiny this year. In a season marked by small, dull, pinched politics, Jackson offers the most powerful dream of all: the promise of brotherhood, of common ground.

Only a fool would deny Jackson's appeal and the tremendous growth—both personal and political—he has achieved this year; only a fool would deny his potential to continue growing. Suddenly, Wisconsin (only 3.9 percent black) seems within his grasp. The crowds are much larger now, the media rhapsodic, the opposition scrambling. This is history—and myth, perhaps—in the making. It could be a fleeting electoral hallucination—next week, we may be back to Dukakis as usual. But it's an understandable indulgence, considering the alternative: "Bush against Dukakis," says Alan Baron, the Washington consultant, "would be like Coolidge versus Coolidge."

The American people—who've learned that it's best not to take politics too seriously (especially when there isn't crucial business like a war or an economic emergency to attend to)—do not like to be bored. And Jesse Jackson follows Ronald Reagan in what has become the preferred late-twentieth-century style of leadership: the Performer-Statesman.

Given the general euphoria, it seems dreadfully *square* to suggest the obvious: that Jesse Jackson is unsuited—by temperament, experience, and beliefs—to be president (or vice-president, for that matter). Although Al Gore did question Jackson's credentials last week, neither he nor Dukakis is likely to make this a major campaign theme. They are shackled by political reality (the bulk of Jackson's followers will stand by him no matter what, so why bother?) and by the almost genetic inability of white liberals to react with anything but patronizing condescension to blacks, in itself an insidious and despicable form of racism.

No doubt, if lightning continues to strike and Jackson *is* nominated, the Republicans will not be so kind. The TV spots write themselves: A series of snapshots—Jackson hugging Arafat, Jackson with Fidel, with Farrakhan. And four words—"Jesse Jackson for *President?*"

"If Jesse Jackson were white," a black friend said recently, "he'd have the nomination wrapped up."

Not quite. If Jackson were white—and held to even a fraction of the scrutiny visited upon, say, Richard Gephardt—he'd be out of the race. Here's why:

☐ He has a history of playing fast and loose with the truth. The most dramatic example is his fanciful account of the death of Martin Luther King Jr., starring Jesse Jackson. Most of the others present that day say Jackson was nowhere near King when he was shot; Jackson claims "Doc" died in his arms. He made a dramatic appearance on the *Today* show the morning after the assassination, in a turtleneck smeared with blood. Of course, it might be argued that this performance was a youthful indiscretion. But it's part of a pattern of exaggeration that points to a less-than-rigorous standard for the use of language. Like Pat Robertson, Jackson suffers from televangelist's disease: the willingness to float a whopper for the Greater Good. Not a reassuring quality in a president.

☐ His business dealings are suspect, to say the least. It is common knowledge that Jackson's Operation PUSH–Excel mishandled at least $1.2 million in federal funds. No one, least of all Jackson, has any idea how the money was spent—an unfortunate pattern that has plagued other Jackson enterprises (like Black Expo, a business fair PUSH sponsored for several years in the seventies). More serious, and more difficult to pin down, is the impression that Jackson acted as something of a shakedown artist when he pressed American corporations to throw more business to minority entrepreneurs.

His modus operandi was classic: First, he'd launch himself into the CEO's office, threatening a boycott. Then, if the company agreed to sign a compact, PUSH's International Trade Bureau graciously provided a list of approved black entrepreneurs who would be good candidates for franchises. It has been widely reported that the name of Jackson's half-brother, Noah Robinson Jr., often appeared prominently on the list. Robinson now owns a Coca-Cola bottling franchise, a string of Wendy's restaurants, and other enterprises.

Jackson's imaginative leveraging also was evident in his early dealings with the Arabs: "If there isn't an immediate infusion of funds into the black community from Arab states," he once threatened, "we will all learn to recite the alphabet without three letters, P-L-O."

What would this, ah, freewheeling style of business mean in a Jackson White House? Given his past, how can Jackson guarantee that his administration would be any less corrupt than the current gang of felons he so enjoys lambasting?

☐ There are still questions about Jackson's attitudes toward Jews. Forget "Hymietown" (although that in itself would have been enough to eliminate any *white* candidate from serious consideration). You can even forget Louis Farrakhan (al-

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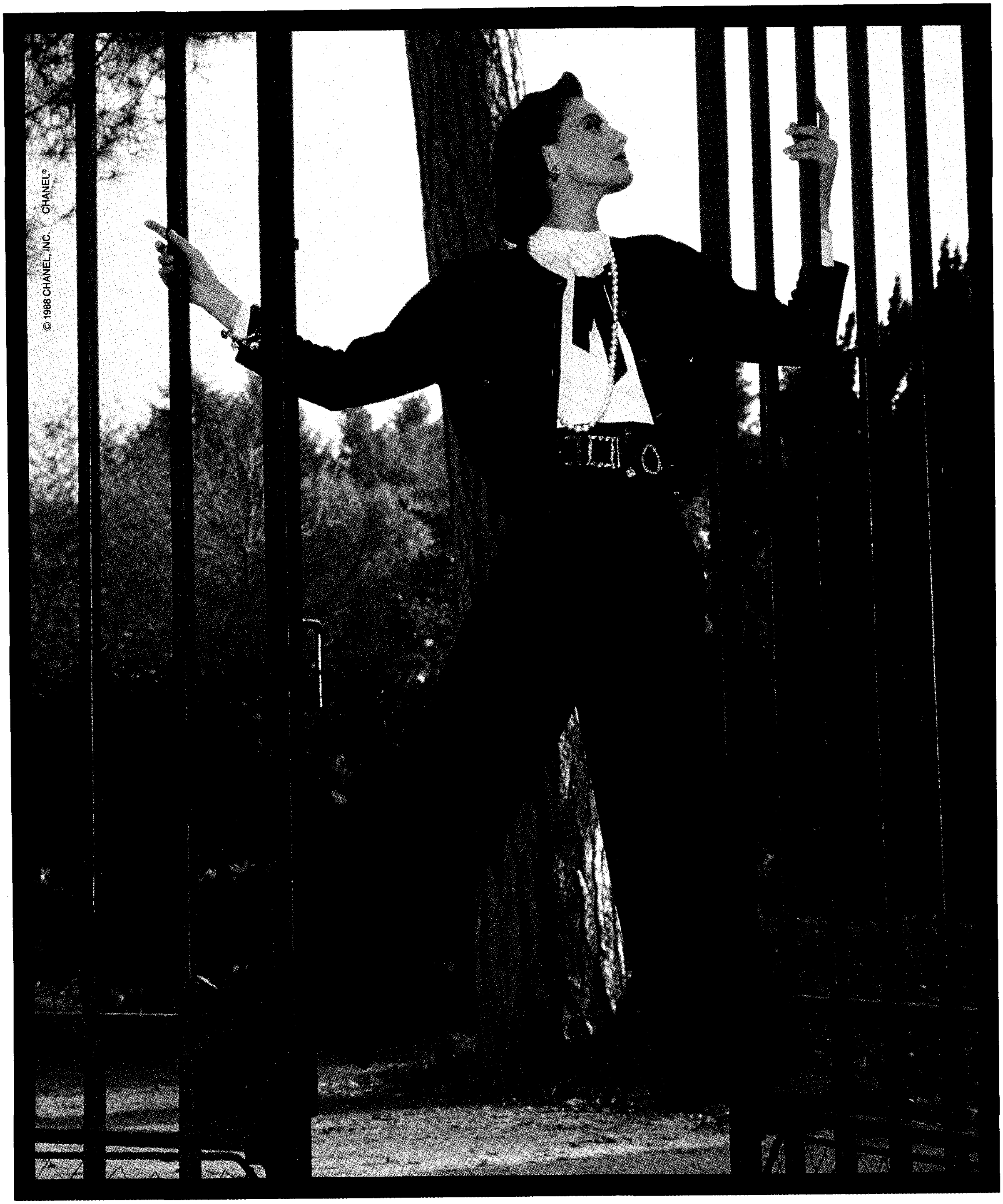
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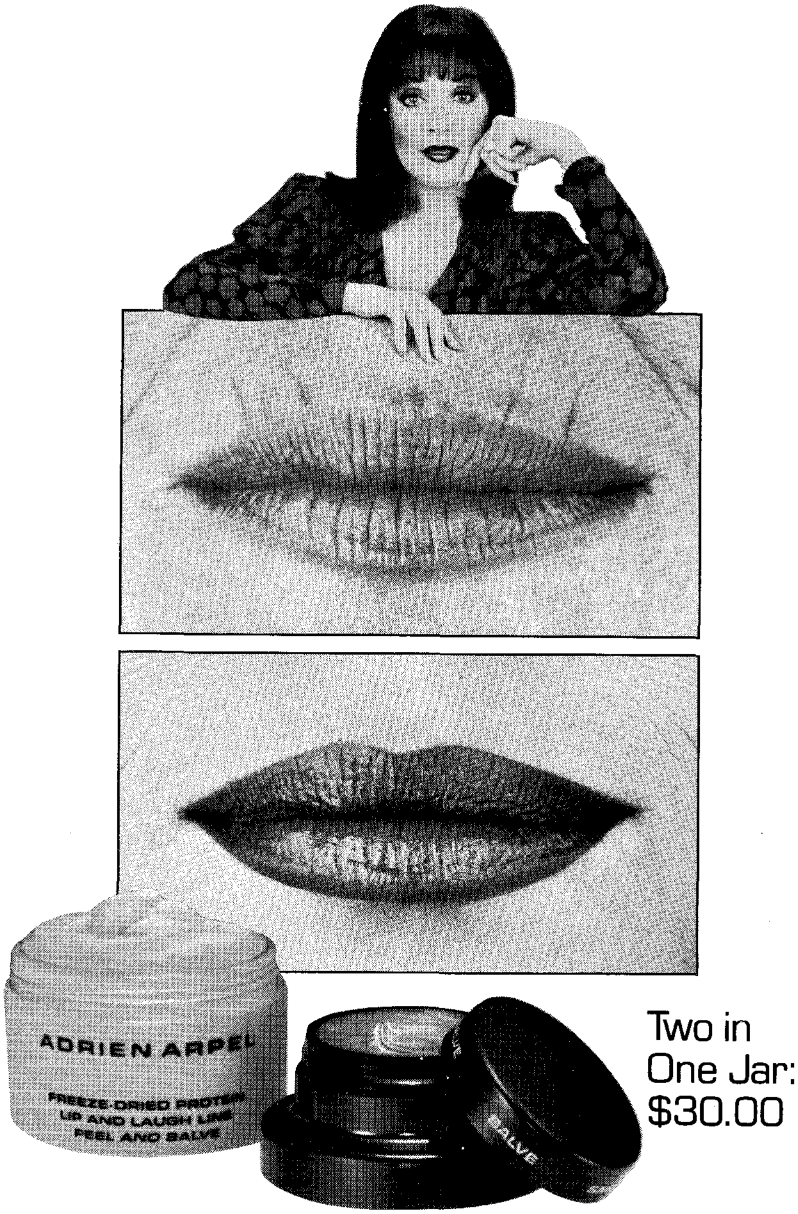

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though Jackson still professes bemusement over the level of outrage that his alliance with this virulent anti-Semite caused). What about Jackson's fundamental feelings about Jews? What about the constant references to Jews as an almost mystical source of financial power? What about his July 1982 statement on CNN that the Democratic Party was "perverted by a reaction . . . to the Jewish element within the party," which amounted to "a kind of glorified form of bribery. Financial bankrolling and moral bankruptcy"? Why is it that even now—in the flood tide of Jackson's moderation—I find myself wincing when he describes a Middle East peace with Jews and Arabs living side by side as brothers and Israel as a regional *banking* and *commercial* center?

☐ There is also the question—less important, in my mind—of whether Jackson should be held to the same standards of personal moral conduct as Gary Hart. Both Jesse and Jackie Jackson have half-acknowledged his roving eye. There was a well-publicized liaison in the early seventies with Roberta Flack, about which Jackson said: "Until such time as I'm ready to concede some formal relationship, I refuse to deny the rumor or be intimidated by it." Obviously, Jackson has been far more discreet (and less reckless) than Hart, but so has the press—and Democrats have to worry that there are remunerative "My Night With Jesse" revelations being negotiated at this moment in magazine offices all over New York that would divert attention from the serious business of the fall campaign.

One can argue—justifiably, I believe—that Jesse Jackson's private doings are no one's business, but after the Eagleton (1972) and Ferraro (1984) debacles, the Democrats don't have the luxury of debating ethical fine points.

Okay, most of the above is history. Jackson can argue—and has—that he's past all that now, that he should be judged on his current campaign. Let us leave aside the obvious: This man knows nothing about government. What about his policies? Well, a good deal of what he is selling this year is inspirational and compelling (both Gore and Dukakis have appropriated vast swatches of the Jackson canon and are beginning to sound like Jesse Lite), but Jackson's program is also larded with a ladling of ancient, flabby New Left fantasies:

☐ Several weeks ago, at a Democratic debate in Williamsburg, the candidates were discussing the Third World–debt crisis and Jackson said, "We should not hold America's interests hostage to a few banks." Classic populism, right? But wait a minute: The banks in question are Citibank, Chase, and Manny Hanny—you may not like their power, but if they falter and the economy crashes, it's the poor who will suffer most. Did any of Jackson's colleagues call him on this? No. Why? Because there hasn't been any reason to take Jackson's wild neopopulist cant seriously.

There's some truth—and a great deal of emotional heft—to Jackson's complaint that American companies are the real culprits in the flight of manufacturing jobs overseas. But, as the economist Lester Thurow told me last summer, "those 'slave labor' jobs pay quite well compared with most jobs in those countries. Is Jackson saying he doesn't want developing countries to develop?"

☐ Similarly, no one has really called Jackson on his defense policy (although he has suggested cutting the defense budget as much as 25 percent) or his views on foreign affairs. It's interesting that, by comparison with past statements, Jackson has moved well to the center on Middle East policy, standing just slightly to the left of George Shultz. He has refused to criticize Israel for its recent brutality on the West Bank but calls for a general end to the violence. "We have a geopolitical interest in Israel's right to exist with secure borders," he has said, "but the Palestinians must have a homeland, a state without arms."

Jackson's *instincts,* however, tend to archaic black-white, left-right, colonist-oppressed formulations. Even at his most sophisticated—on drug policy, for example—he tends to oversimplify. Last week, he said that the U.S. should crack down on "drug lords of the right rather than insurgents of the left" in Central America. But there's a growing body of evidence indicating that *every* government in the region, including those of Jackson's friend Fidel Castro *and* the Sandinistas, has done business with the Medellín drug cartel. I wonder how that would fit into Jesse Jackson's worldview?

Indeed, I—and many of my colleagues—will be asking him about all of this in the weeks to come, now that he is "credible." It seems inevitable that the press will be accused of piling on. But will any of this make a difference?

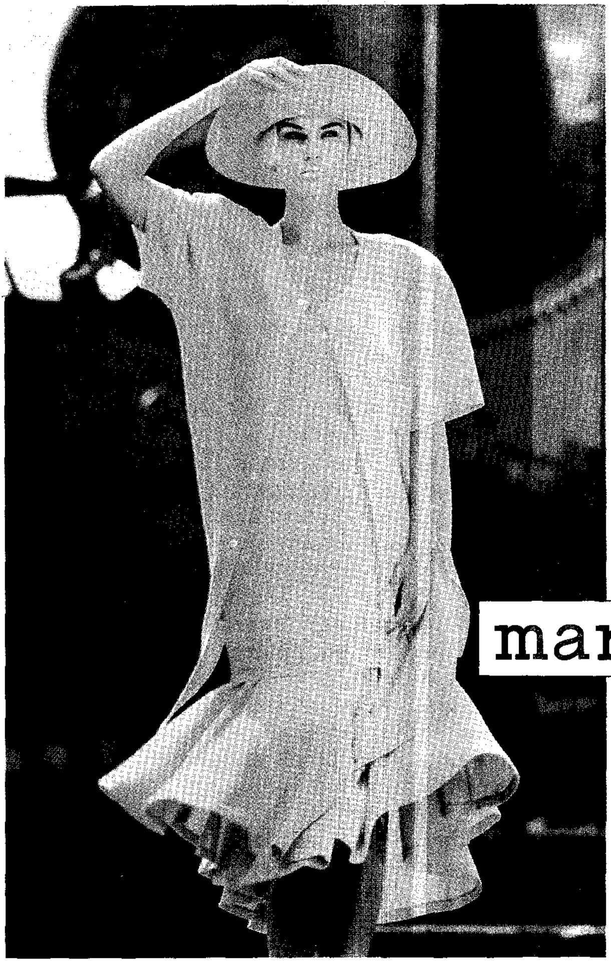
I spoke with several college students in Madison, Wisconsin, last week—and what they said cuts right to the heart of the Democrats' dilemma this year.

"I'll go for either Dukakis or Jesse," said graduate student Jim Farrell. "It all depends on the mood I'm in when I hit the voting booth. If I want to give them a little *unnhh,*" and he made a creative gesture with his fist, "I'll vote for Jesse. That's how most of my friends feel."

But what if he thought the selection of the next president was in his hands?

"Aw, no one feels that," said his friend Greg Lampe. "This is just sports. You want to see Jesse win. He's more fun."

We are teetering on the precipice of *real* fun now. ■



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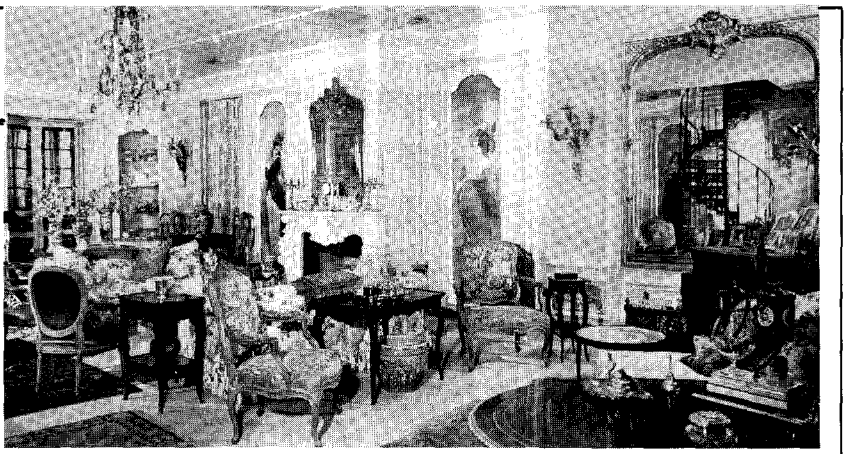

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The Bottom Line/John Crudele

GOING RETAIL

THE HOT FIVE

SENSING THAT SEVERAL OF THE NATION'S best-known retail chains might be ripe for a takeover, some investment bankers are busy trying to put together raiding parties.

The targets are J. C. Penney Company, Zayre Corporation, Ames Department Stores, K mart Corporation, and Grossman's, Inc., a Massachusetts-based lumber and building-products retailer whose stock trades over the counter.

"As a group, retailers are becoming very attractive targets," says a well-connected money manager who has been approached during the past few weeks about participating in the buy-out of each of the five. "A year from now, two of the five might have been acquired," he figures.

Right now, the source says, he and other leveraged-buy-out-fund managers—whose clients include some very well heeled investors—are studying all five companies. "A lot of people have been approached" by the investment bankers, he says.

There is, of course, no way to know whether raids will ever be undertaken. But the disclosure of five possible targets helps clarify a confusing situation, since Wall Street has assumed that all retailers are vulnerable.

Experts say a lot of the recent speculation has been misleading, for some of it has focused on retailers (like Woolworth) that are not very attractive as takeover targets or on others (like Dayton-Hudson) that would probably fight fiercely against an attack.

Which companies are vulnerable? Experts finger old-line retailers that bought downtown real estate decades ago, those that have long-term leases at below market value, retailers with equity positions in thriving malls, or those with assets that can be stripped to pay off the debt incurred in a takeover.

Nobody knew the retail industry's power of attraction until January, when the Canadian-based Campeau Corporation made an unexpected $4.2-billion bid for Federated Department Stores, owner of Bloomingdale's and Abraham & Straus. That offer, which began at $47 a share, steadily moved higher—until last week, when Federated's board was left studying an $82-a-share bid from Campeau and a bid from R. H. Macy & Company.

The offers for Federated, which resulted in huge profits for Wall Street's once-beleaguered arbitrage community, soon spawned widespread speculation about the next retailer that would be forced to the altar. The result is a brisk 23 percent gain for retailing stocks since January 1, compared with just a 5 percent improvement for the market as a whole.

Despite the common view that retailers are grist for the takeover mill, some Wall Street analysts think the speculation has gotten out of hand. "It's more hype than anything else," maintains Pavlos Alexandrakis, the retail analyst for Argus Research. But he concedes that "there are some companies that look decent for a takeover. May Department Stores comes to mind because it is closest [in structure] to Federated."

'OPEN MOUTH' POLICY?

IS JAPAN STARTING TO WORRY THAT ITS economic growth is too brisk and might soon cause a bothersome rise in inflation?

Some experts think so, because a recent—and not widely circulated—statement by the Bank of Japan indicated that it would ask its commercial banks to hold down the growth in their loan volume to between 3.5 and 3.9 percent in the second quarter. The increase in the quarter that is now ending was 3.9 percent.

Charles Eaton, the market strategist for Nikko Securities, Inc., thinks the statement is part of Japan's "open mouth" policy—an effort to coax interest rates up in order to slow down the country's economy. "The Bank of Japan is expressing some concern about the incredible strength of the Japanese economy," Eaton claims.

The open-mouth policy has one big advantage over an overt raising of rates through, say, a tightening of the money supply: There is less chance of tension with Japan's main trading partner, the United States.

Japanese officials have been admitting that consumers are spending liberally, but they profess to be unconcerned about inflation. "Right now, prices are satisfactory," says a source close to Japan's central bank, who adds that the intention of the move is to avoid the tightening of monetary policy.

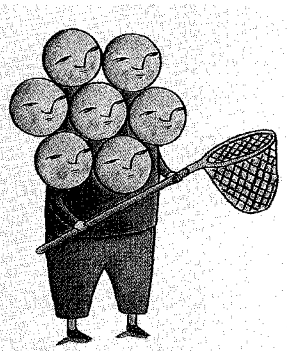
CUTTING IT CLOSE

DISSIDENT SHAREHOLDERS ARE SAID TO be convinced that they will win four seats on the board of Gillette Company, according to sources close to the proxy fight being waged against the company by Coniston Partners.

"Management has to be damned nervous," says one source who has been keeping tabs on sentiment among the institutional shareholders of Gillette.

Gillette's stock has been rising sharply in recent weeks, mainly on vague rumors that someone wants to buy the razor-blade company. The takeover rumor seemed to coincide with talk that the proxy fight might not be going Gillette management's way.

If Gillette comes to the same dire conclusion, speculators feel, the company might take extraordi-



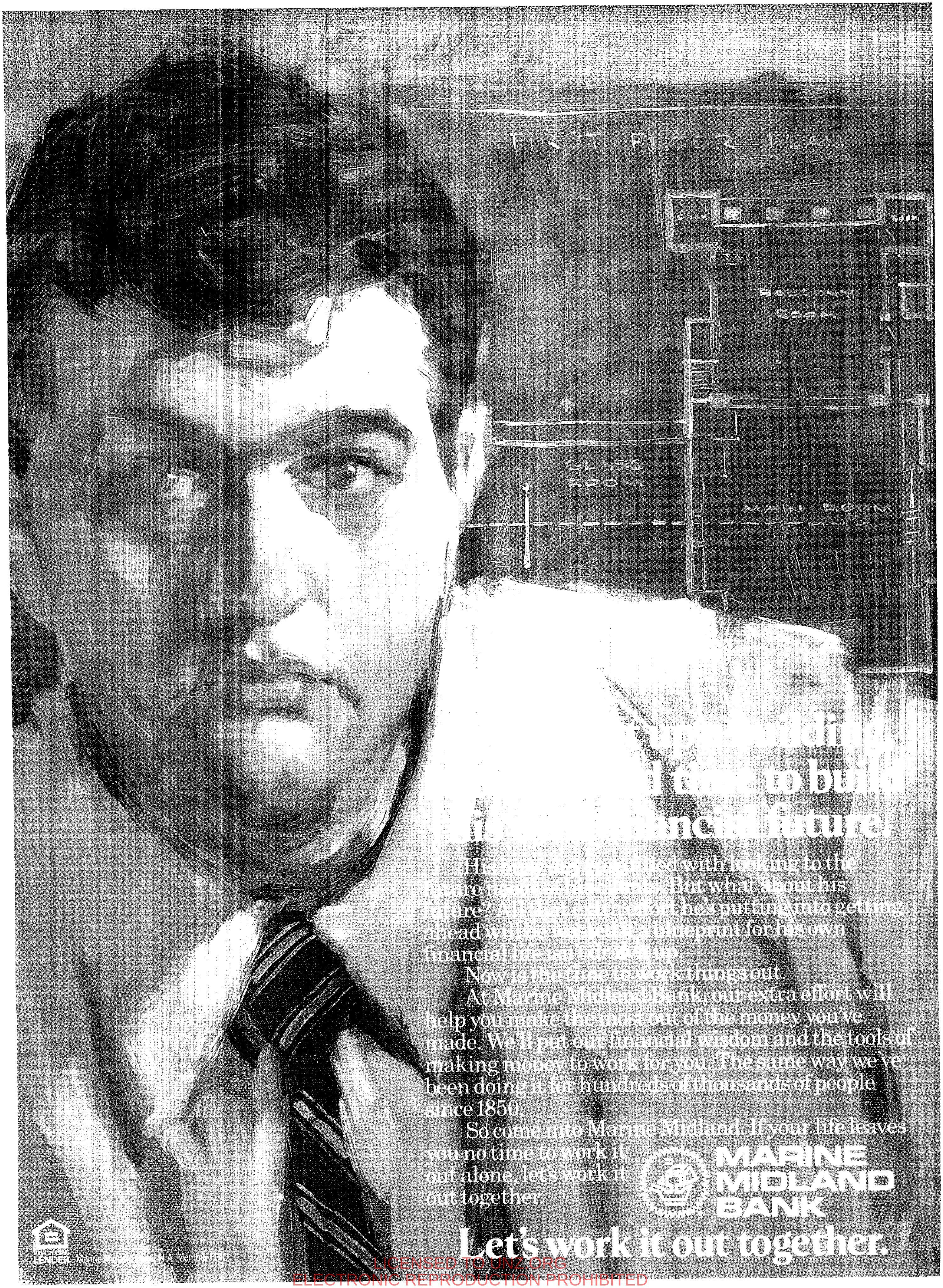
STALKING THE STORES

Opening the Books on the Raiders Possible Targets

Companies	**Revenues** (billions)	**Net Earnings** (millions)	**Number of Stores***	**Stock Prices****
ZAYRE	6.1	143.3	1187	21⅝
J. C. PENNEY	15.3	608	1785	48¼
GROSSMAN'S	1.1	17.8	258	7⅞
K MART	25.6	692.2	3934	33½
AMES STORES	2.1	34.2	489	15½

(Figures are for last fiscal year.)
** Some of these include stores under different names.*
*** Stock prices as of March 30, 1988.*

Illustration by Roxana Villa.



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nary steps before the April 21 annual meeting to avoid having Coniston infiltrate its board.

SPECULATORS' TIP

"THANK YOU, DAVID RUDER," PROFESSIONAL speculators were whispering recently after Ruder, the chairman of the Securities & Exchange Commission, told a congressional subcommittee that his organization needed a bigger budget because defense lawyers were becoming "more combative" in contesting SEC actions.

Why did his revelation make speculators happy? Because they figure that if defense lawyers are giving the SEC a hard time, there is less chance that the government will soon break up their party with some devastating development—like the long-expected legal action against Drexel Burnham Lambert.

"Slowly but surely, the SEC is eliminating the things that could blindside us," says one speculator.

And there were other reasons for speculators to feel pretty good: Their profits from takeover deals in January and February were at record levels, and they expected to do even better in March.

THE RUNOFF

FOOD STOCKS WILL BE THE NEXT hot area in takeovers, says one very knowledgeable investment-banking source. But other industries will also remain active, he says.... Some economists are starting to question whether corporate profits are really as healthy as they appear, or whether companies merely made them look better in the first quarter through ledgerdemain.... Japan is helping the United States support the dollar, but a source with close ties overseas says Japanese businesses and banks fully expect the greenback to dip to 120 yen, from its current level of around 124 yen.... Koppers Company's attempt to have the state of Pennsylvania put pressure on Shearson Lehman Hutton to drop its bid for Koppers may be having an effect that is opposite to what that company expected. Instead of forcing Shearson to reconsider its offer, a source says, the action is making Shearson more determined. If the pressure works, Shearson fears, similar arm-twisting might occur in every one of its deals.... Reuters's financial-news wire last Monday received a bogus telephone call from someone claiming to be an official of Phillips Petroleum. The "official" claimed that a takeover bid for Phillips was imminent. Reuters suspected a fake and notified the New York Stock Exchange. Neither Reuters nor the exchange would discuss the matter. ▬

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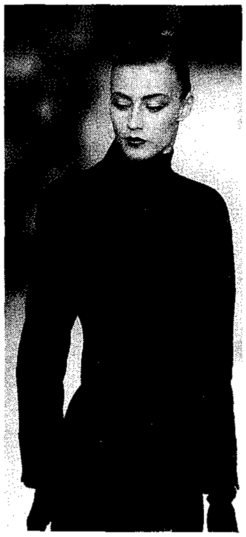
The Cutting Edge/Michael Gross

PARIS WHEN IT DITHERS

'THE FASHION OF NO FASHION'

Yves Saint Laurent



Claude Montana

Valentino

PARIS

THERE IS A STORY GOING AROUND PARIS that says a lot about the current fashion scene. Six months ago, Yves Saint Laurent presented a David Hockney–inspired spring collection that was, to be kind, a frivolous flop. The mood backstage, one model said, resembled that of Gloria Swanson's *Sunset Boulevard* bedroom. After the show, so the story goes, Pierre Bergé, Saint Laurent's partner and protector, took his shaking, ashen-faced charge out behind the tent, onto the cobblestones in the Louvre courtyard, and read him the riot act. The essence of Bergé's tirade was *"Have you lost your mind?"*

In the six months since, women have accused the entire fashion industry of a similar lapse. Refusing styles that had little to do with their lives, they delivered a swift kick to designers' pockets.

This season, Yves Saint Laurent responded to Bergé with a clear-sighted, acutely of-the-moment fall collection that insisted on some trends (short skirts) while tossing out others (excess, opulence) that seem out of sync with the times. Saint Laurent challenged all the other leading designers in Paris not to abandon short skirts in their headlong flight from froufrou.

Christian Lacroix, often accused of starting the madness, was left spinning in place as the herd abandoned the baroque, bizarre splendor he spawned and rushed back to sobriety (most successfully at Chanel) and hemline hemming and hawing (almost everywhere else).

Fall will be a subdued season marked by repentant purity. Many styles have decidedly historical influences, from medieval to Tudor. "I have courtship on my brain," says Karl Lagerfeld, explaining that sex "is a little over. But that's like hem length. You have too much of one thing, you do something else."

Asceticism has been the avant-garde's "something else" for several years. The Japanese designers in Paris and young talents like Romeo Gigli and John Galliano championed it early and still explain it best. "The sixteenth century is in the air," says Frank-Joseph Bastille, a promising newcomer. "It's pure."

"The Middle Ages were modern," claims Olivier Guillemin, another young designer. "Those people made the first clothes. They discovered fabrics. What is important is new forms and new fabrics and a relation to the past."

As the new sobriety sank in, fashion's Pooh-Bahs, the editors and retailers charged with defining the trends that move the merch, looked like a losing team standing on the sidelines. Even the music reflected their malaise. Jacqueline de Ribes's elegant models paraded to the lyric "My baby don't care for clothes." At Emanuel Ungaro's opening, always the sexiest in Paris, the designer's silhouette was newly demure (if still short). And the photographers in the back of the tent eventually tired of the ranks of exquisitely rich floral prints and pastel paisleys and plaids. They won a bigger hand than the show by singing along to another song: "O Lord, please don't let me be misunderstood." It could easily have been the Paris designers' theme.

They don't want to be thought of as dictatorial, let alone mentally disturbed. So this season, the trend is no trend—or,

Jean-Paul Gaultier

Patrick Kelly

Karl Lagerfeld

Comme des Garçons

Thierry Mugler

Photographs by Corina Lecca; bottom, second from left, Roxanne Lowit.

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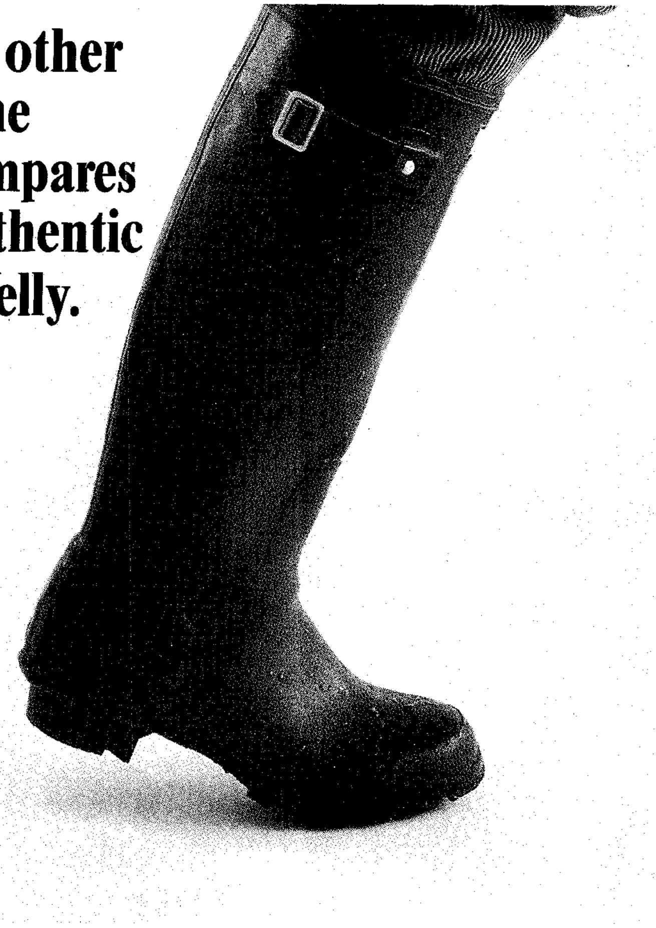


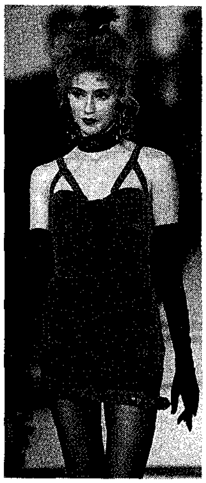
better yet, every trend. Lagerfeld calls it "the fashion of no fashion."

Skirts are long, short, or both. Pants are long or cropped, wide or pencil-tight, pleated or plain. The skirt-length issue is dismissed as a dangerously irrelevant invention of the power-mad fashion press. "Legs are like arms," says Lagerfeld. "You don't want long sleeves every day."

Besides Saint Laurent and Chanel, there were a few other outright hits. Claude Montana's catholic collection—with its deep, rich colors; flowing pants; ice-blue knits with perfect charcoal trousers; strict but soft-sculpted trapeze jackets, coats, and dresses; scroll-lapeled *smokings* (all as visionary and discreetly daring as the self-assured women who will wear them); and spacey hairdos—won unanimous raves.

The Jean-Paul Gaultier show was just as full of great ideas: sensational capes and coats (including one made of a novel fabric that became increasingly sheer as it approached the ankle), fluid pants, tailored jumpsuits, and dresses with crocheted yokes, most accessorized with thigh-high desert boots, pom-pom hats, and fake braids—all presented with whimsical schoolgirl irony.

Martine Sitbon



Enrico Coveri

You'd think all this sanity would please fashion people, but no. Halfway through the shows, the enthusiasm of Ellin Saltzman, Saks Fifth Avenue's fashion director, was underwhelming. "Things are not terribly clear-cut," she said.

"The retailers are all schmucks," said a consultant who works with top stores. "They need an anchor." Karl Lagerfeld had an economic explanation. "They need direction for their private labels," he said. "It's not easy with so many influences."

Designers who went their own way did the best. Yohji Yamamoto gave his black-, blue-, and gray-uniformed followers architectural refinement. Thierry Mugler's Klingon women, wearing his seamed vamp suits and gowns and jackets with laser-slashed hems, will always

Photographs by Corina Lecca.

win in the entrance-maker category. Patrick Kelly's wit and style came through best in his draped or lip-embroidered dresses and his Chanel-look checked-tweed motorcycle-moll outfits.

Valentino's precise above-the-knee hems will perfectly suit the stems of the hothouse flowers who lunch at Le Cirque. The same customers should like the Chloé label, which has been jazzed up by Martine Sitbon. But the separate line that bears her name will find fewer takers: Its synthesis of psychedelic, Byronic, and Pilgrim looks has appeal mostly for those who take clothes to the limits.

Many designers went rag-picking through history. In a collection marked by his trademark exuberance, Enrico Coveri's best designs were based on nineteenth-century military uniforms. Comme des Garçons (with crocheted-detail peasant skirts), Lacroix, and several others showed what Lagerfeld called "hippie bourgeois" styles.

"Fashion is just a sign of the times," said Tous les caleçons designer Gilles Charriot. "The times are troubled, so people live in tribes. There's a designer for each: the Gaultier tribe, the Yohji tribe." They are all wandering in the fashion desert, seeking direction.

"Direction?" said Gene Pressman of Barneys New York, laughing. "The only direction I'm heading is home for the start of the Mets season."

The most unconventional Paris designer this season may have been Azzedine Alaïa—he didn't show at all. One retailer with a big Alaïa business called the inaction "sadistic and unprofessional." But Alaïa couldn't care less. He will show his fall collection in late April, having spent most of March going to fashion shows in Italy and planning shows of his own in Japan and Spain.

When Alaïa got back to Paris, some of the world's most glamorous women—the top models Naomi, Marpessa, and Iman—zoned in on his atelier like flies to fashion honey. Among the styles in progress at one of his midnight fittings were draped-at-the-hip suit dresses and trompe l'oeil suit-jumpsuits in menswear fabrics with light-colored linings; twin-set raincoats, a cashmere one under another of rubberized cotton; lacquered-leather coats lined in Mongolian lamb; knit skating skirts with bicolored ribs; knit separates detailed with lacelike banding or passementerie-look knotted stitching; evening dresses in gauzy metallic fabrics; and hats lined with fur or feathers cut to resemble hair.

Asked why he no longer shows with the rest of Paris, Alaïa was the iconoclast. "How can anyone keep a clear mind when they see five collections a day?" he said. "You end up with a black sweater and don't know what house it's from. Everything is not money. There are

NOT TO THE TRADE ONLY

If you've ever wondered what's inside those exclusive "Trade Only" showrooms, come to the Decorators Warehouse where you don't have to be a decorator to shop like one.

By special arrangement we handle the over-stocked merchandise and cancelled orders of the top showrooms and manufacturers. And almost everything you see on our 5 floors is available for immediate delivery. With new shipments arriving daily.

What's more, our custom-order program allows you unlimited choices. That means that no matter what you're looking for, you'll find it in our warehouse. At very inside prices.

Decorators WAREHOUSE

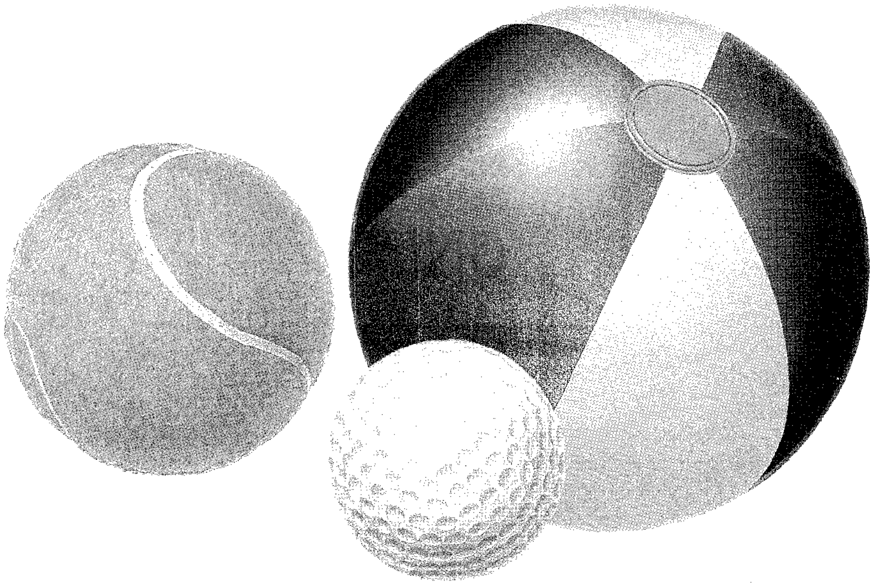
616 West 46th St. (between 11th & 12th Aves.) NYC (212) 489-7575 Hours: Mon-Fri, 10-6, Sat-Sun, 11-5.

Only one other boot in the world compares to this authentic British Welly.

For over a century, Wellys have taken the British hunting, shooting, fishing, and safely through the treacherous puddles of Mayfair and Kensington. They're 100% rubber, hand constructed, totally waterproof, and now available at smart shops across the U.S. To find one near you, please call **1-800-322-5535.** Then pray for bad weather.

ROYAL SCOT

HUNTER
MADE IN BRITAIN



HAVE A BALL

Toss your worries away and head to Greater Fort Lauderdale. Roll out your towel on over 23 miles of sun-drenched beaches. Swing out on some of the best greens in Florida. And set yourself up for some challenging tennis. We've got it all. So have a ball! For sensational Vacation Guides, simply call

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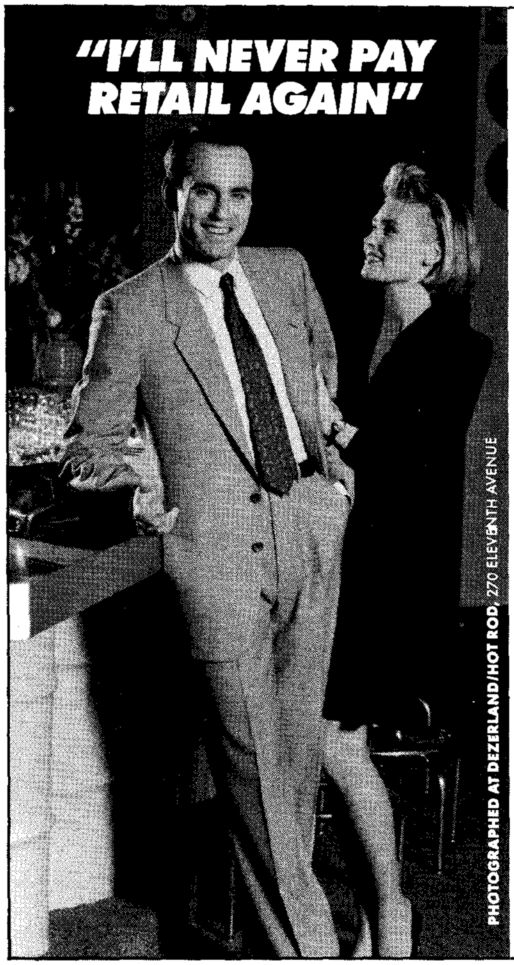
"I'LL NEVER PAY RETAIL AGAIN"
PHOTOGRAPHED AT DEZERLAND/HOT ROD, 270 ELEVENTH AVENUE

My image has to be genuine. I can't afford anything less than the 100% tropical wool worsted suits at Fenwick Clothes. I'm always confident whatever I choose it's only the best.

•All wool imported fabrics, including linens and silks •Wide selection of suits, sport jackets, tuxedos and slacks •Classic and contemporary styles •Superb alterations •Italian suits, single and double breasted.

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AMEX, MASTERCARD, VISA Accepted

more important things than fashion."

Then there is October's darling—this season's real problem child. The most telling review of Christian Lacroix's premier ready-to-wear collection may have been offered by American retailers who, in an unprecedented display of pique, blasted the new label's "presumptuousness."

Lacroix's collection was all over the lot. At its worst, it looked like Lagerfeld on a bad day or Missoni on mescaline. Beneath an excess of souk-look accessories, the designer's charm got lost.

Before Lacroix's company would accept orders on these clothes, retailers were asked to agree to minimum purchases of up to $130,000 a season for minimum terms of several seasons. They had to promise satisfactory square footage and were asked to buy special furniture for selling areas. And they were told when prices could be marked down. Some, huffing that it was hubris for a new house to act this way, said Lacroix even wanted veto power over sales staffers.

"The name will sell," responded Lacroix. "It will be very easy. We are less presumptuous than the retailer. They buy three pieces and say, 'We have Lacroix.' I'm very careful about the image. They have to play the game."

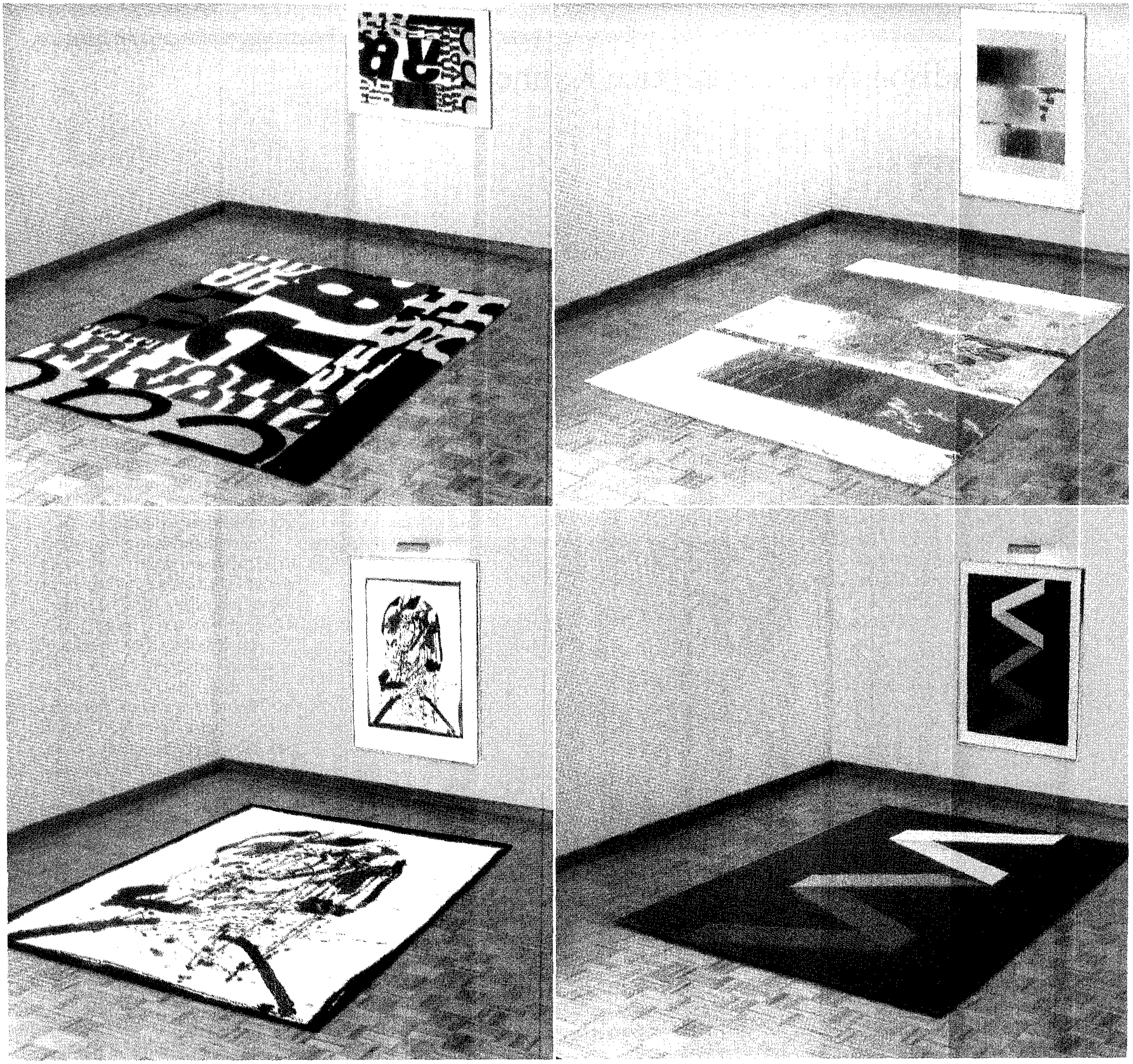
Fact is, the buyers wouldn't have bitched if Lacroix's newest collection—unlike his successful Luxe line—had truly pleased them. "I wanted this collection to be very dry," said the designer. Retailers and the press, however, wanted a perfect mix of creativity and salability.

Christian Lacroix

To make matters worse, a French court had just ruled against Lacroix and his backers in a $2-million-plus lawsuit brought by Patou, the couture house where Lacroix made his name. "It's typical of French minds," he said. "Why do they condemn dynamism? Of course, we appeal."

But first, Lacroix will face a more important jury. Said he, "I'm ready for the sentence of the street." ▬

Photographs by Corina Lecca.



PRESENTING THE ART LINE COLLECTION OF DANISH RUGS. ART THAT HANGS FROM THE FLOOR.

Einstein Moomjy invites you to the opening of a new gallery. At Einstein Moomjy, of course.

We're proud to announce that we've been chosen to exhibit a brand new collection of Danish art work, commissioned by Ege, one of Denmark's leading makers of rugs.

It's the Art Line. 27 works of art prepared by 21 internationally acclaimed Danish artists. Then translated into rugs by Ege. So the foremost artists of Denmark are now the floormost artists of Denmark.

What's black and white and yellow and red all over? The graphics of Gunnar Aagaard Andersen. There's the muted mix of greys and reds of Arne L. Hanson, the zigs and zags of Per Arnoldi, the abstracts of Robert Jacobson (see above). We could go on. But not now. Come see it for yourself. In living room color.

And just to make sure you don't think the idea is totally off the wall, there are matching silk screen prints available for the wall.

On the floor, the rugs are available in 4′7″ x 6′7″ (see below) for $399 (regularly $620), 6′ x 9′ for $799 (regularly $1150) and 8′2″ x 11′ for $1199 (regularly $1830).

So come to Einstein Moomjy to see (and buy) art that breaks new ground. Now step on it.

Einstein Moomjy.
The Carpet Department Store®

New York, Whippany and Lawrenceville Stores open Sunday Noon-5PM

For easy ordering, call or write for our free Art Line catalog.

IN NEW YORK: 150 EAST 58TH ST., (BET. LEX. & 3RD AVES.) (212) 758-0900. STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 8 PM, SUN. NOON-5PM.
NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100. **N. PLAINFIELD, 934 ROUTE 22** (201) 755-6800. **WHIPPANY, 265 ROUTE 10** (201) 887-3600. **LAWRENCEVILLE** (ALT. U.S. 1) (609) 883-0700.
ALL N.J. STORES OPEN DAILY TO 9 PM, SAT. TO 6 PM. WHIPPANY AND LAWRENCEVILLE OPEN SUN. NOON-5PM. WE ACCEPT VISA, MASTERCARD AND AMERICAN EXPRESS.

PURE WOOL PILE

On Madison Avenue/Bernice Kanner

THE VOICE

THE RINEY SOUND

HAL RINEY, CREATOR OF THE WRY AND whimsical Bartles & Jaymes characters as well as the beautiful, evocative "All the Best" commercials for Gallo, is an off-camera jack-of-all-trades. Best known for his writing and directing, Riney also speaks—and he does it so effectively, with so much emotion, that his bourbon-soft western drawl has become a prototype of what advertisers want in voice-overs.

His resonant, mellow, laid-back, down-home, Everyman sound—the vocal equivalent of Frank Bartles's and Ed Jaymes's personas—has prompted a stream of marketers to enlist more than a dozen "Hal Riney-ish" voices to pitch their products. Like his painterly visuals, Riney's quiet voice, with its studied inflections and frequent pauses, tugs at people's heartstrings and appeals to their sense of whimsy. "Most purchase decisions are made for emotional, not rational, reasons," the 55-year-old San Francisco adman says. "How something is said is as important as what's said."

The how and what, therefore, often play to viewers' emotions, their sense of romance. In the Gallo spots—wedding scenes and California vineyards backed by *Chariots of Fire*-type scoring—Riney muses about life. "To all those who are coming home . . . " Pause. "And to those we come home to . . . " Longer pause. "All the best."

MAN OF PAUSES: *Marketers love Hal Riney's slow, folksy delivery.*

As the writer behind much of the material he reads, Riney matches the words to his own sensibility and voice pattern. In a commercial for Alamo Rent A Car, he purrs about "a road that runs for about 100 miles between Tucson and Bisbee, Arizona." Pause. "And if you think that cowboys are a thing of the past, you've never been on that road." Pause. "And you've never seen the way a cowboy sits on a horse." Long pause. "Or the way he looks at you with a quiet smile." On it goes, the measured conjuring of this quixotic place. "There are over 4 million miles of roads in Alamo territory," Riney's honeyed tone concludes. "And whenever you rent a car from Alamo . . ." Short pause. "All those miles are free." Long pause. "Including a 100-mile stretch between Tucson and Bisbee, Arizona . . ." Medium pause. "Where the cowboys live."

In his "Bear," a 1984 Reagan campaign commercial (Riney helped return the president to the White House), a grizzly bear lumbered through a forest. "Some people say the bear is tame," Riney said thoughtfully. "Others say it's vicious and dangerous. Since no one can really be sure who's right, isn't it smart to be as strong as the bear—if there is a bear?" In "Prouder, Stronger, Better," Riney adopted the sedate voice of hope—paternalistically, benevolently ticking off the things that are right with the country.

Much of his material has a gentle, poetic tone. "In the land that is now Wisconsin, thousands of years ago, there was no sound—except for the cry of the bird . . . the howl of the lion . . . the murmur of softly falling rain," begins his pitch for Heileman's Old Style beer. "Rain as clean and pure as any water man has ever known." Perrier, too, lends itself to the present-at-the-creation treatment: "If the earth had been tilted a little more to the left, it probably wouldn't have happened," Riney observes, backed by flute music, as scenes of the French countryside unfold. "If the continents had waited a day or two to start drifting, it's doubtful. . . . And if the rain hadn't fallen that day, or the moon hadn't been full, who knows? . . . There might not be a town called Vergèze. . . . Or a spring called Perrier. . . . But luckily, everything happened just right. . . . It's perfect. . . . It's Perrier."

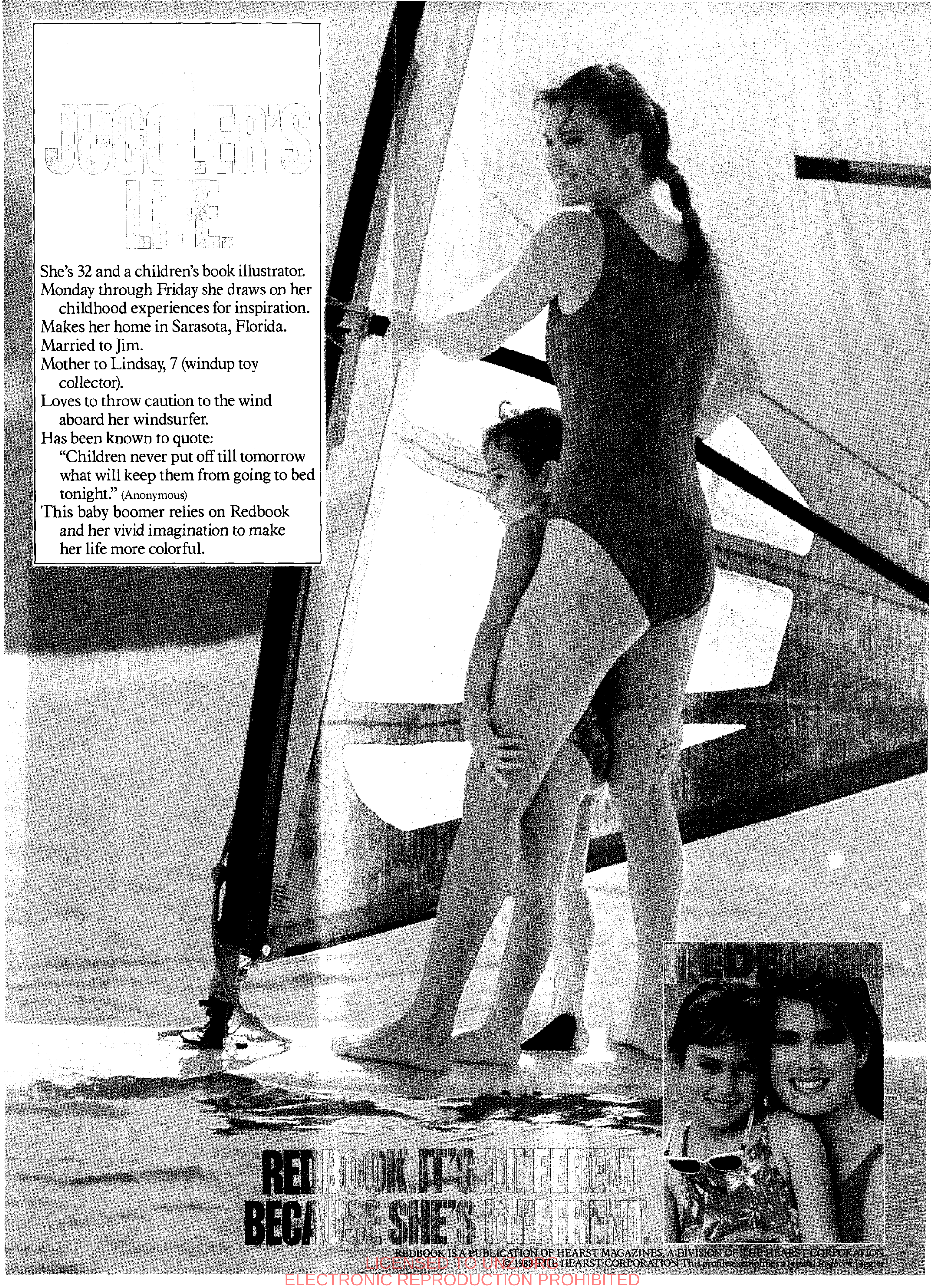
"Riney epitomizes understated drama," says Chas Cowing, of J. Michael Bloom & Associates, the talent agency. "His relaxed, comfortable, and comforting voice has no compelling edge." Bob Lloyd, a principal of the Voicecaster, a Burbank voice-casting agency, notes, "There's nothing outstanding about Riney's voice, and that's the whole point. He comes off as a comfortable, benevolent father figure. He's not announcing. He's the guy next door, sharing."

And demand is high for slow-talking men with "whiskey voices." "There's a real rush for these friendly, folksy, warm, unique voices," says Sally Howes Kandle, vice-president of casting at N. W. Ayer. (Two weeks ago, the friendly voices fell silent for a while: Members of the Screen Actors Guild and American Federation of Television and Radio Artists—Riney among them—went on strike.)

One greatly sought-after whiskey voice belongs to Percy Rodrigues, a onetime Canadian lightweight boxing champion who speaks for diet Coke, Shell Oil, Pacific Bell Telephone, Kinney shoes, Sharp microwave ovens, and *Jaws*. According to his agent, T. J. Escott, of Cunningham, Escott and DiPene in Beverly Hills, "He's probably the hottest voice in commercials and a prototype of half the voice-overs in the country." In fact, claims Bob Lloyd, Riney "modeled his voice after [that of] Rodrigues, whom he used to hire and whose articulations and rhythms he studied as a guideline to hone his own presentation. Ultimately, Riney replaced a miffed Percy with his own voice in spots for his clients." That may be, but it's Riney who has named the genre. "His voice is less identifiable, less formal, and makes less of a statement of individuality than that of Percy Rodrigues, whose exotic voice is immediately identifiable and commands authority," says theater agent Peter Beilin. "In the Riney school, copy is more important than voice."

With varying fidelity, many talented people are copying the folksy quality. The best imitation, perhaps, is done by Max von Sydow, the voice of the new Kel-

Photograph by Doug Menuez/Picture Group.



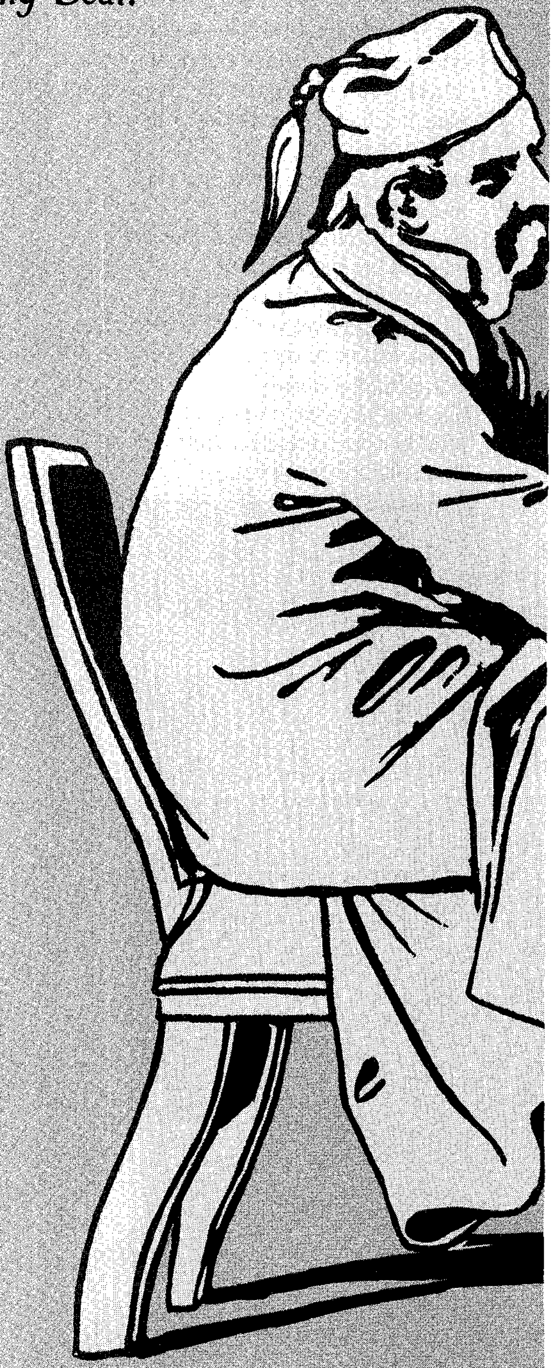
JUGGLER'S LIFE.

She's 32 and a children's book illustrator.
Monday through Friday she draws on her childhood experiences for inspiration.
Makes her home in Sarasota, Florida.
Married to Jim.
Mother to Lindsay, 7 (windup toy collector).
Loves to throw caution to the wind aboard her windsurfer.
Has been known to quote:
"Children never put off till tomorrow what will keep them from going to bed tonight." (Anonymous)
This baby boomer relies on Redbook and her vivid imagination to make her life more colorful.

REDBOOK IS A PUBLICATION OF HEARST MAGAZINES, A DIVISION OF THE HEARST CORPORATION

© 1988 THE HEARST CORPORATION This profile exemplifies a typical *Redbook* juggler.

The Second Edition of Herving Roff's Automatic Toenail Cutting Machine. A fine example of a product which did not earn the Good Housekeeping Seal.



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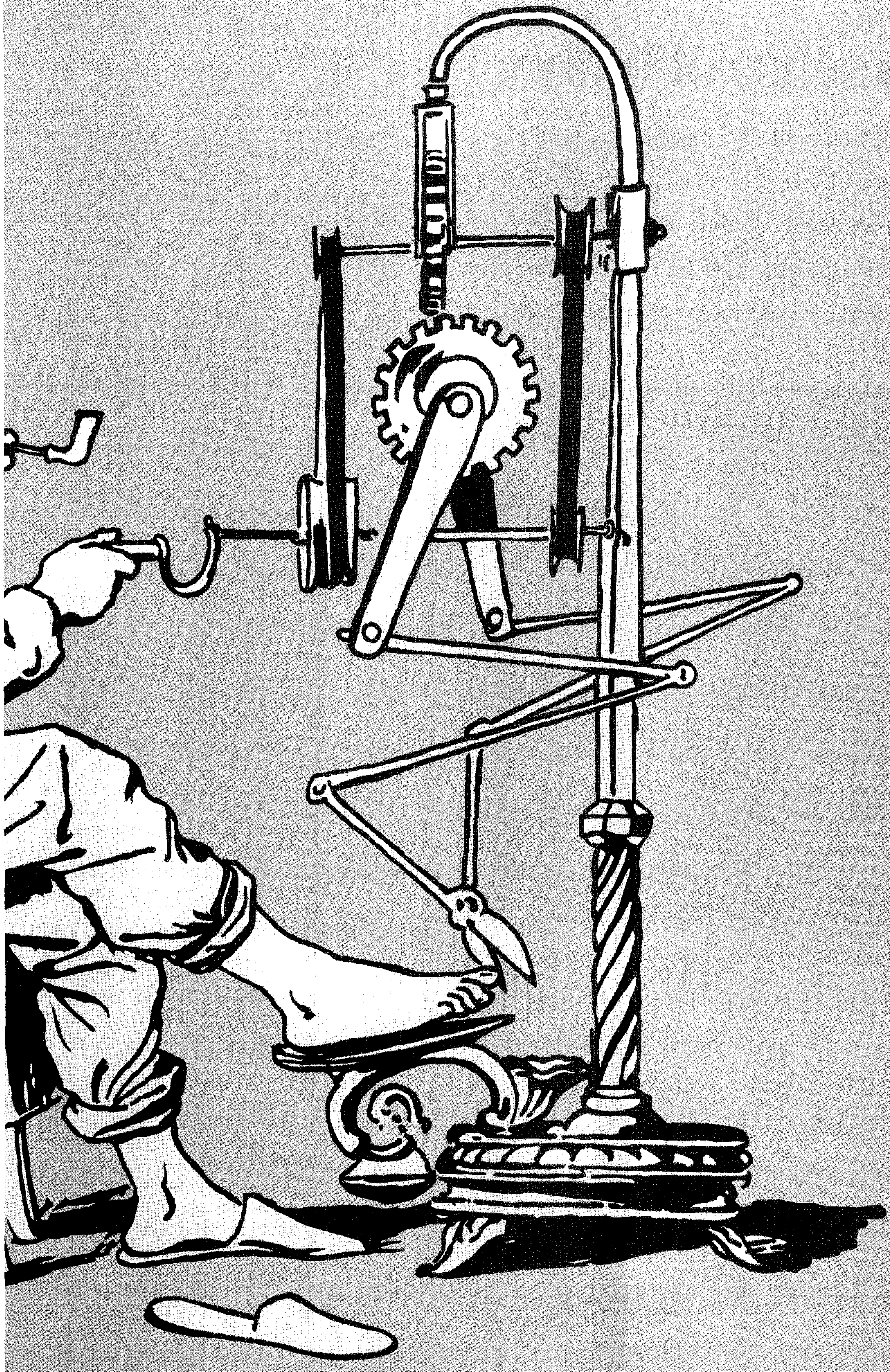

to the people who buy products, the people who sell products and the people who advertise them, no magazine succeeds like Good Housekeeping. THE SEAL OF SUCCESS.

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No.4 in a series on how to advertise to Mature America.

Keep a sense of humor.

The kids are through school. The mortgage is paid. There are fewer pressures. More time to laugh. Even at themselves. Life isn't all deadly serious. Keep it on the light side. Picture them laughing with friends. Experiencing the joy of children and the special joy of grandchildren. Involve them in the life-style of your product. They're just

like their own younger selves, but probably relaxed enough to have a better sense of humor. Modern Maturity Magazine understands exactly how they feel. Circulation is an astonishing 17.4 million, making Modern Maturity the second largest magazine in America and the fastest growing of the big three. For more insights on how to advertise to Mature America, contact Peter Hanson at (212) 599-1880.

Modern Maturity

The beginning of a new lifetime.

A PUBLICATION OF AARP

logg's Mueslix commercials (their similarity to Riney's goes beyond vocal patterns and extends to copy, music, and photography).

Some of the other pitchmen who sound like Riney: Michael Stull, the voice of California Cooler, Levi's cords, Chevy, and the new Yamaha motorcycle; Miles Neff, the pipes of Toyota, Los Angeles radio station KTWV-FM, and Schlitz Light ("Up here in the mountains, the air is fresh and clean, and so is the water," one Schlitz spot begins—Riney-like in language as well as voice); and Mandell Kramer, a soap-opera personality and the voice of American Airlines, the *Wall Street Journal*, TRW, Crisco, and Perdue. Brian Hartigan's voice is heard on spots for Congoleum floor coverings, Hanes underwear, Peugeot, Corning cookware, and Hebrew National meats. Ed Grover has done Apple computers and Visa; John Larroquette, the actor who plays Dan Fielding on *Night Court*, was the voice of the 1987 Ford campaign; J. D. Canon does Subaru; and John R. Carver, like Riney, does some Henry Weinhard beer spots. His smoky voice seems interchangeable with Riney's.

Chris Murney has done a lot of Burger King and Fruit 'n' Fibre voice-overs. Holt McCallany is known for his General Motors and IBM corporate spots and as the voice of Clorox, Prudential insurance, and Ivory soap. Sometimes marketers even ask for female "Rineys," one of whom is Colleen Dewhurst, who does an Amtrak spot set to panpipe music. But, says Chas Cowing, "the first one we think of when advertisers call for a Hal Riney sound" is Doug Jeffers, who delivers Subaru's anti-drunk-driving message and many of Planters's popcorn and peanuts spots with a "dark, dramatic, cosmetic read."

Riney grew up in the backcountry, in the town of Longview, Washington. He worshiped his father, an itinerant salesman, writer, actor, and cartoonist who was sent to jail briefly for kiting checks. Riney sold watermelons, delivered newspapers, worked as a logger, wrote news in the Army, modeled, and toiled as a mailroom clerk for BBDO, where he eventually became a writer, cartoonist, and art director. After he rose to creative director, he left the agency to join what is now Ketchum Communications in San Francisco. In 1973, at that firm, he made his first voice-over—for Yamaha. (He used his voice on a "scratch track"—reading the copy over music "to give the client the effect." He'd planned to search for an actor to speak the part, but the client begged him to do it himself.)

In 1976, when he had set up the Ogilvy & Mather San Francisco office with the Blitz-Weinhard brewery account from Ketchum, he cast his own gravelly voice,

IF IT'S ON NEW YORK'S MIND, IT'S ON NEW YORK'S STATION.

EASTENDERS.

New York is hot for the most popular British series in TV history. Find out what happens next in London's steamiest Cockney neighborhood—only on WNYC.
MON-FRI 8:30 PM.

DAYS OF REMEMBRANCE.

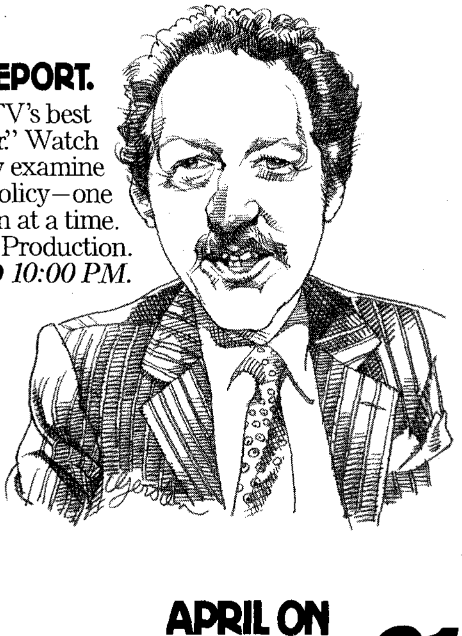
In memory of the losses and the legacy of the Holocaust, WNYC presents three powerful films:
Shoah: The landmark documentary of the nightmare's victims—and witnesses. *SUN-THUR Apr. 3-7, 10:00 AM.*
We Were So Beloved: Survivors reveal the conflicts and consequences of life in the wake of overwhelming loss. A WNYC Exclusive. *SUN Apr. 24, 8:00 PM.*
Safe Haven: Nazi victims harbored in America faced a return to Europe at war's end. *SUN Apr. 24, 11:00 PM.*

THE BRITISH ARE BACK!

By popular demand, WNYC brings back the best of the Brits each week.
Poldark: Adventure on a swashbuckling scale. *MON 10:00 PM.*
Tenko: WWII: Heroic women defy their Japanese captors. *THUR 10:00 PM.*
The Prisoner: Patrick McGoohan fights the system in a world turned 1984. *TUE 9:00 PM.*
Edge Of Darkness: The highly-acclaimed mini-series. Deadly political intrigue continues in parts three-six. A WNYC Exclusive. *WED 9:00 PM.*

THE KWITNY REPORT.

Newsday calls him "TV's best political reporter." Watch Jonathan Kwitny examine America's foreign policy—one aberration at a time.
A WNYC Production.
WED 10:00 PM.



We're The Innovation Station, bringing you an intriguing variety of original productions, exclusive broadcasts and cult classics. Plus special daily foreign language programs for the many audiences of New York. Month after month, no station suits New York like New York's station.

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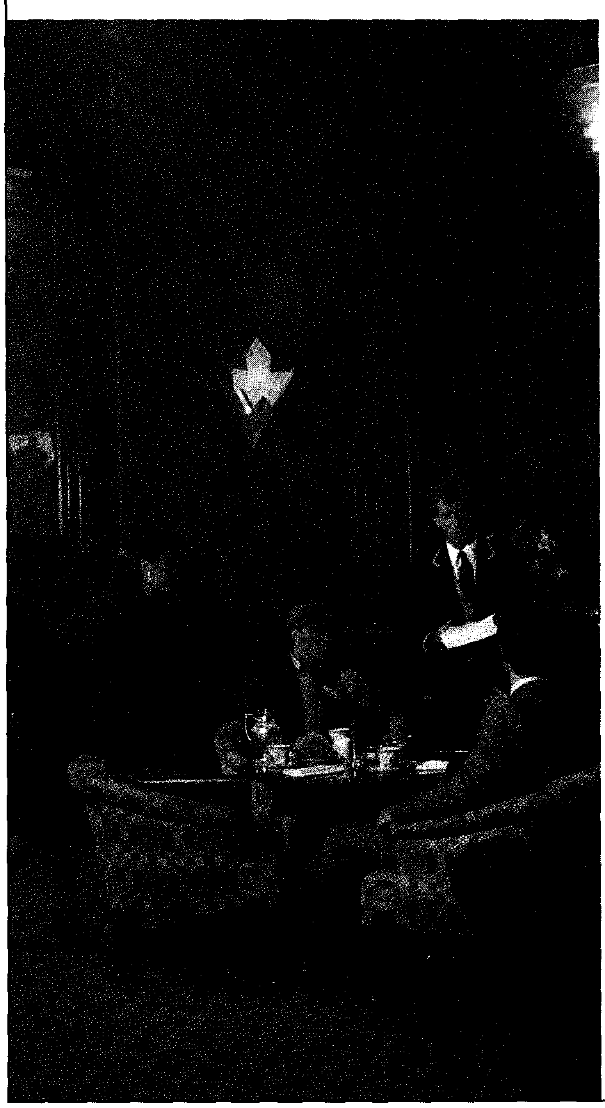

In A City Famous For Hotels, Why Does Only One Have A Five Star-Five Diamond Rating?

Year after year the answer remains the same. San Francisco has only one Four Seasons Clift. A hotel with a grand philosophy. We adapt to you. And your lifestyle.

Our staff is on hand twenty-four hours a day. An interpreter or freshly typed manuscript is just a call away. And when business turns social, we offer you the celebrated charm of our landmark Redwood Room, plus truly gracious dining in our French Room.

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The Russian Tea Room

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seasoned by years of smoking four packs a day and "perhaps too many Jim Beam whiskeys," in pitches for the beer—at the client's insistence. "Oddly, the president of Ogilvy called me in one day to say that auditors examining the books had determined that my doing voice-overs for our clients was a conflict. 'But it's perfectly all right to do voice work for others,' he assured me." It seemed odd to Riney, but since that was management's attitude, he soon began moonlighting his avuncular voice. He kept up the lucrative sideline, sometimes even accepting scale—$250.60 a session, plus residuals—after he bought out Ogilvy's interest in his renamed agency, Hal Riney & Partners.

In an average week, Riney lends his voice to two or three commercials, each finished "in an embarrassingly short period of time"—sometimes twenty minutes. He has had to turn down several jobs, including a voice-over for McDonald's, either because of his busy schedule or because he doesn't think he can do the scripts justice. Sometimes marketers fear that hiring a man who has his own agency will pose a conflict. He says Ford sought him out, but "someone at the car company's agency nixed it."

Occasionally, Riney has done spots that must have disappointed the client: He's heard them broadcast with someone else's voice. Some see this as evidence that the Riney era has peaked. "The Riney fad is beginning to peter out and may soon disappear, the way the ever-present Molson's [ale] sound of Anne Winn and Garrett Brown has," says Cowing. Steve Kaye, of the Don Buchwald Associates talent agency, agrees that Riney's "deliberate and authoritative but wry sound is at the point of diminishing returns, of overkill." What will take its place? Some say hard-edged, direct, immediate, and intense voices like those in the Wang spots, which are fast-moving and bottom-line businesslike. Also, there's a trend to use stars in voice-overs, even stars without distinctive voices.

When Riney doesn't write the script, trouble may come. "The real conflict is if it's not written well and I'm just the talent," he says. "I have to bite my tongue, because it's not my place to correct it.

"So many voices are so polished and precise, they become a little cold and mechanical," he says. "I've never analyzed it, but I must say there are certain kinds of things I do better than anyone else. I know, because I've tried to find someone else to do it. There's a great demand for emotion in advertising now. The facts we have to offer are the same as they've always been, so the emotional element is more important. Today, we're selling emotion and image more than substance. If a voice can add to the tapestry of emotion, it's a real asset." ■

At Saint Laurie, we only charge you for the details that go into our suits. Not around them.

Doesn't it seem that some retail clothiers concentrate more on their props than on what they're actually selling: Clothing.

Not at Saint Laurie. From the first cut of the cloth to the final press, everything in our store is made by hand right on the premises.

Which is why at Saint Laurie we can offer you one thing these other stores cannot: An attractive suit at an equally attractive price. Ready-made men's and women's suits $325 to $465 (alterations are included). Custom tailoring also available.

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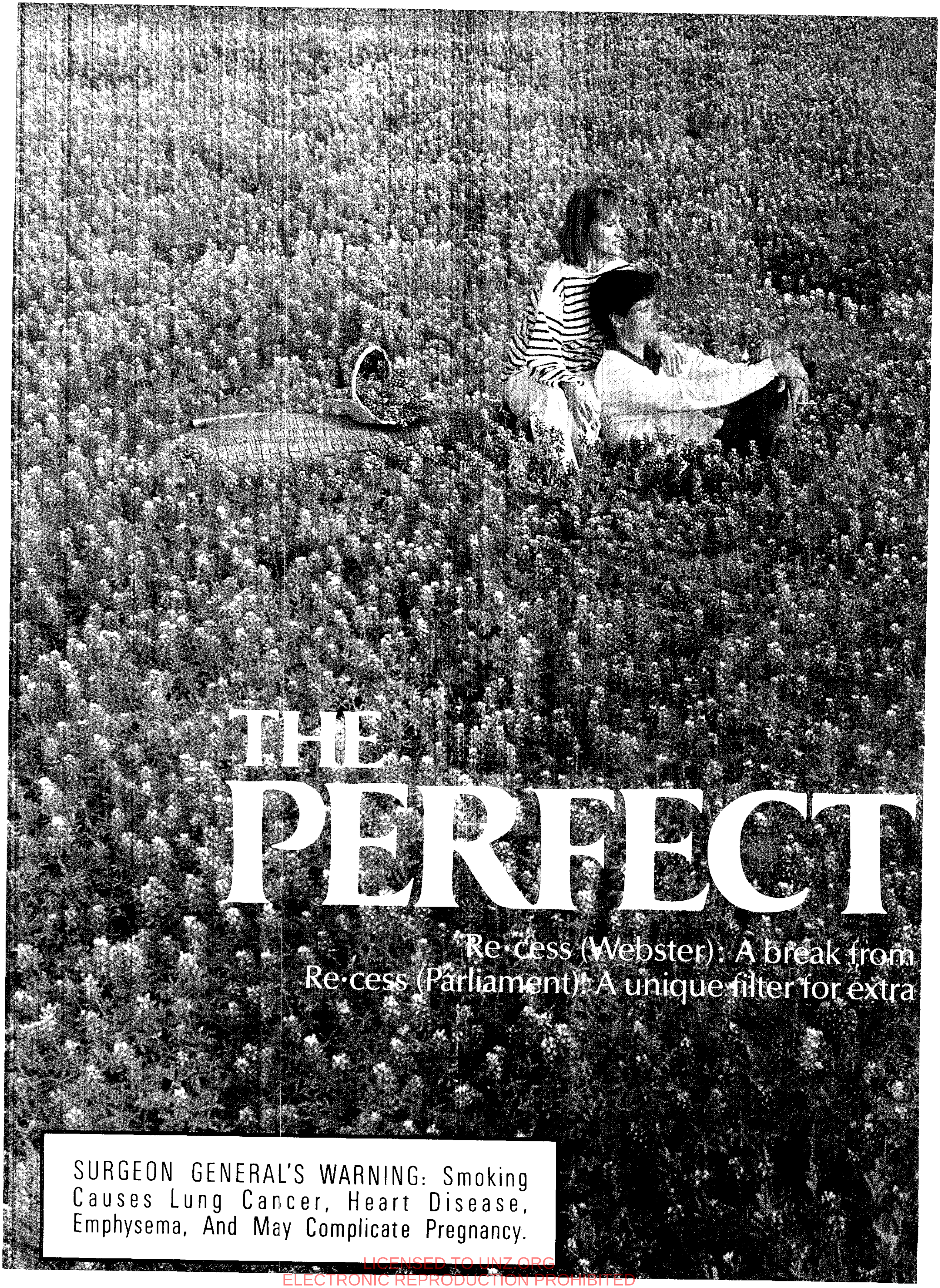
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PERFECT
Re·cess (Webster): A break from
Re·cess (Parliament): A unique filter for extra

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

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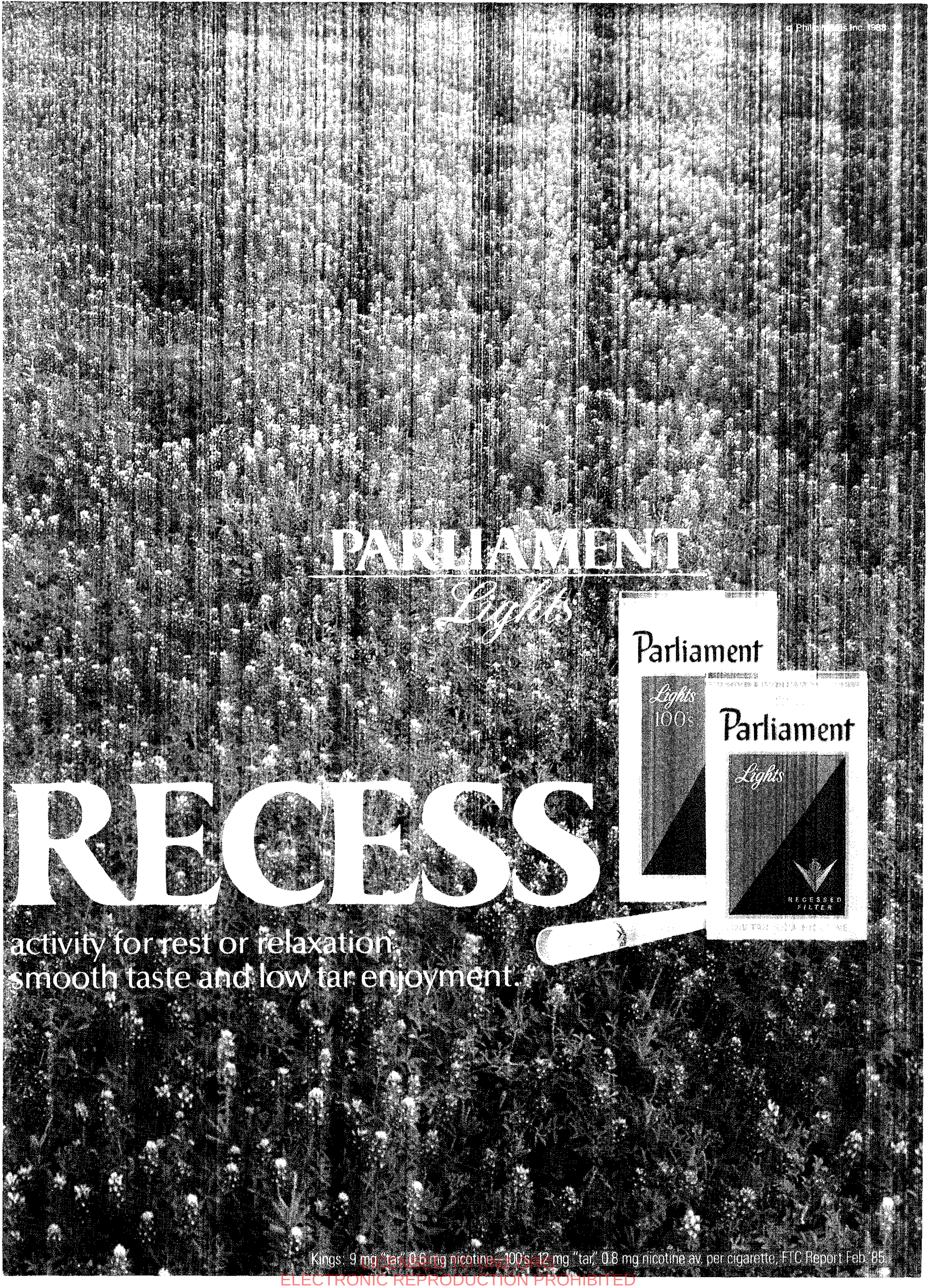
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RECESS
activity for rest or relaxation:
smooth taste and low tar enjoyment.

Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb. '85.

RUTH RECOMMENDS

BY RUTH GILBERT

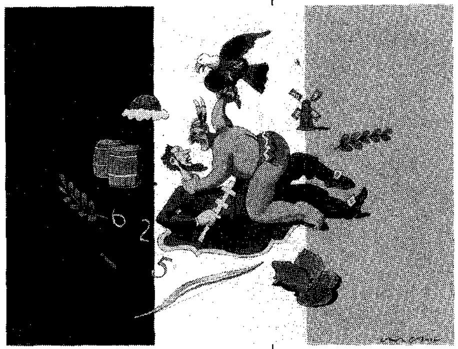
April 4 to 15, see a different Elvis Presley movie daily—free—at the Market at Citicorp Center. From April 15, see a collection of his glittering possessions, including a very elaborate Rolls-Royce.

'THE POINTSMAN'

An incredibly beautiful Dutch film opens April 8 at the Lincoln Plaza Cinema. Above is John Kraaykamp, the engineer, helping Stephane Excoffier board the train for a trip through a remote section of the Highlands.

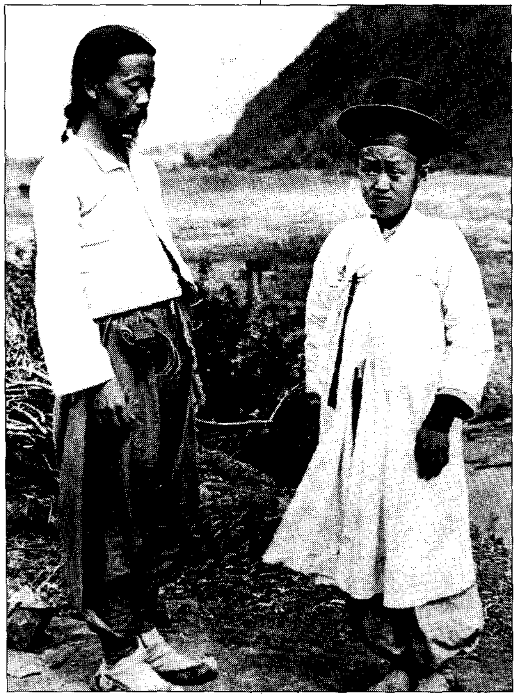
A LANDMARK EVENING

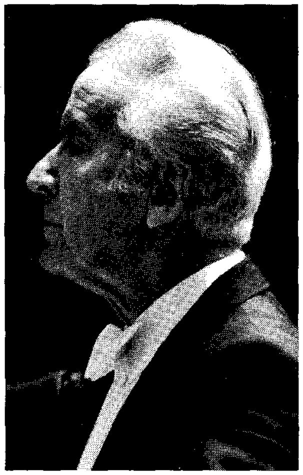
Sotheby's is holding a New York Landmarks Preservation Foundation benefit auction on April 13. Over 40 all-new versions of the flag of the City of New York will be offered. Above is a poster by Milton Glaser.



THE ONCE AND FUTURE KOREA

A 1912 photograph by Roy Chapman Andrews shows a married "man" (right) and an unmarried "boy" (left). Adult status was conferred at that time by matrimony, not age. The exhibit, at the American Museum, runs April 7 to September 25.





JEAN FOURNET

The internationally famous French conductor (above) returns to the Metropolitan Opera for several performances of Werther, *Massenet's masterpiece, April 5, 8, 13, 16. Alfredo Kraus has the title role.*

FRENCH FILM FESTIVAL

"Perspectives on French Cinema" is at the Museum of Modern Art, April 8 to 24. Below are Josiane Balasko and Isaach de Bankolé in Les Keufs, *to be shown April 12 and 15.*

Photographs: top right, Akira Kinoshita; bottom right, collection of the Museum of Modern Art. Illustration by Milton Glaser.

I do not become my clothes.
They become me.
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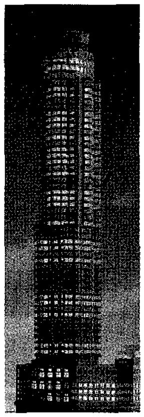

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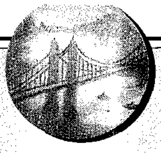


THE VOICE OF NEW YORK

AN ORAL HISTORY OF OUR TIMES

WHAT WAS IT LIKE WALKING THE STREETS OF HARLEM WITH JOHN LINDSAY THE NIGHT MARTIN LUTHER KING JR. WAS ASSASSINATED? TO MEET JANIS JOPLIN AT A BACK TABLE AT MAX'S KANSAS CITY? TO WATCH THE RISE OF ED KOCH AND THE FALL OF "SOCIETY CAREY"? ON THE PAGES THAT FOLLOW, THE MEN AND WOMEN WHO SHAPED OUR POLITICS, OUR NEIGHBORHOODS, OUR POPULAR CULTURE, OUR VERY LIVES, TELL THE STORY IN THEIR OWN WORDS OF THE MOST EXCITING ERA IN THE CITY'S HISTORY.

BY PETER BLAUNER

LLUSTRATED BY TOM SCIACCIA

THE KING ASSASSINATION

David Garth: The night that Martin Luther King Jr. got shot, half the city was threatened with violence. Harry O'Donnell, the mayor's press secretary, got ahold of me and I got John Lindsay, who was attending some Broadway play with Mary. I picked up John and we picked up Harry and the three of us, and I think one bodyguard, went up to 125th Street and I thought my life was over.

Pablo Guzman: I was in the South Bronx, right across the river from Harlem. So our first reaction was to go out into the streets and go over to Harlem—to see what they were doing. You know, they got to be doing something in Harlem. And Harlem was alive. People were spontaneously going bonkers. There was a lot of running and yelling and smashing of windows and throwing of rocks and stuff. The cops were taking a defensive attitude, like "Let them vent their steam."

Sid Davidoff: We went up to a bar we hung around called the Glamour Inn, where there was a group called the Five Percenters. And the Five Percenters were as bad as anybody could be. Their leader was a guy named Allah. He had been in the Matteawan State Hospital for the Criminally Insane. He had ALLAH stamped on his underwear, and his big thing was "Hey, they let me out, so I must be Allah." He was one of the great street-corner guys. So we got ahold of Allah.

Thousands of people were coming on the street. It was a situation that could have sparked any minute. Both the police and I felt it was just too dangerous to bring [Lindsay] up. But Lindsay didn't care. He was going. All the police could do was advise us that they had no control.

Our job was then to put around him whoever we could to protect him. The Five Percenters were clearly the people who preserved the peace in that neighborhood, by surrounding Lindsay. I mean, people just didn't fool around with Five Percenters. The police just stood on the fringes.

When the people turned on the TV that night—and it was being carried all over the country—people started to see that they had a man who cared, who was out there, who felt as badly as a white Protestant could feel who ran a city of so many blacks and minorities. Who was reaching out for them.

I think that's probably what saved the city.

Barry Gottehrer: The height of John Lindsay's national stature came in the month following the King assassination. That was when virtually every city had major riots. In New York, we did not have riots, and we began to get tremendous amounts of publicity: "What did Lindsay do differently in New York?" It was the result of all of these things that had been done for two or three years, without much fanfare.

We identified very early on—in each of the districts potentially troublesome during the summer—kids or young adults who had leadership ability. They could be pro-police, could be anti-police. They could hate John Lindsay. But these were people whom we could call on if something happened. There might have been a list of 200 of them. Probably, there were 20, 21 communities, ten in each. Through money we raised from the private sector, from the Urban Coalition, we set up a youth leadership program and hired these kids. In effect, we had on this private payroll kids who had leadership ability in every one of these communities.

[Another] thing we did was never talked about much. When there was a disturbance, the press would immediately go to eight people. And those eight people, who really could not get media attention until the riot, would have that brief moment in history to put their demands in front of a large audience. There was a street corner at 125th Street, and there were about five or six speakers who would speak there all the time with no publicity. And that's who would be the experts as to why these things happen—who were "community leaders." During a period of two years, we tried to establish relationships with those people before an incident happened. We tried to find out what their demands were before the riot. We tried to understand where they were coming from.

As a result, when those first real major things happened in '68, like the King assassination, and the press went running up to Harlem to talk to Charles Kenyatta, to talk to Jim Lawson, to talk to Allah, who by then was a hero—son of a bitch—they didn't attack the city and John Lindsay. They'd say, "There are real problems. Everything is terrible. But we have been working with him for a year, trying to solve them."

THE AGE OF AQUARIUS

Joseph Papp: I'd met this guy at Yale, where I was teaching once a week. He was an actor and an author, and he began to talk to me about this play he'd written. He read me some of the lines, and the language seemed very repetitious to me. It was all like "Hair, hair, hair." So I was hoping he wouldn't bother me. But he kept bringing me pages. And then he had one scene that I thought was quite interesting, a scene about young people and loneliness and parents.

So the show took on a kind of quality for me, although I wasn't quite sure of the songs. And they brought in a composer—some guy who was Canadian, very square, tie and collar. And he played a song: "This is the dawning of the Age of Aquarius." I liked the melody. And then there was that song "How can people be so heartless?" And suddenly, I began to like it, and I said, "Okay, I think I'm going to do this show, *Hair*." And everybody thought I was crazy.

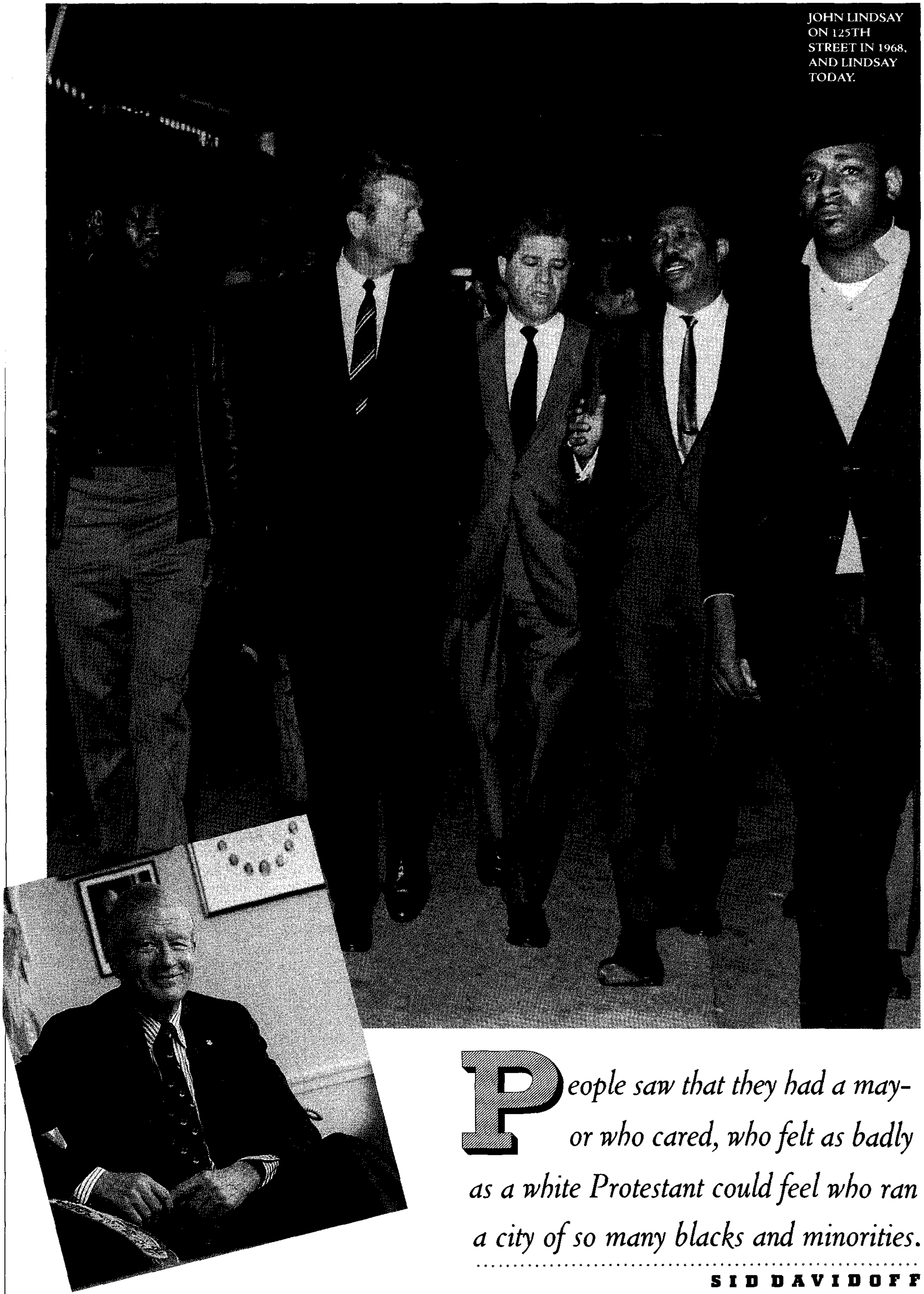
It was the first non-Shakespearean play I had done in about fifteen years. "What a Piece of Work Is Man" came out of the fact that the composer was working right next door to where we were doing *Hamlet*.

A lot of the people in the show were hippies. It's nice to have people who bring their own experience to it—it almost has a kind of documentary character. I wasn't thinking in large terms of success then, you know. I wanted to do things that were important. I never wanted to take the show to Broadway. I thought it was too pure to go to Broadway. And I didn't want it in the commercial arena at all.

At one point, we tried to move it to a discotheque uptown called the Cheetah, where a lot of black and Hispanic kids went. And all they did was wait until the show was over, because they wanted to dance. It's a white man's show. I thought, Boy, this show, it's a big failure.

And when the show played its regular run here at the Public Theater, it didn't get such great reviews. I think Clive Barnes almost slept through it. But the audience was coming in here. All tickets were $2.50. But I had a policy: I'd just run a show eight weeks and then I would move it out. I had no policy for success. Just for doing plays.

But Michael Butler took the show and ran with it, and they opened it on Broadway. I wasn't particularly pleased with the Broadway production. It lost its innocence. The show is essentially very gentle, and you felt sad about these young people. And the parents were not caricatures. It was real about what happened between parents and children. But the production uptown became a little more fanciful, more cartoon-



JOHN LINDSAY ON 125TH STREET IN 1968, AND LINDSAY TODAY.

People saw that they had a mayor who cared, who felt as badly as a white Protestant could feel who ran a city of so many blacks and minorities.

SID DAVIDOFF

Photographs: top, UPI/Bettmann Newsphotos; bottom, James McGoon/Wheeler Pictures.

ish. Taking your clothes off was a big thing. We didn't have that here. Nudity first happened when it went to Broadway. The cast became Broadway actors, fewer hippies. Some of them were making money, and they began to like that life.

Hair became an enormous success. Played all over the world. And all those guys past 40 wearing beads and caftans—they looked ridiculous doing that kind of stuff.

COLUMBIA ERUPTS

Fred Friendly: I used to call it Columbia Gap, because it seemed to me if you stood on Morningside Heights, there was Harlem, there was Columbia, and you had the color gap and the ethnic gap, the economic gap and the educational gap. And here was Columbia University, badly advised, building a gymnasium in this no-man's-land that is Morningside Park.

Mark Rudd, a student political leader, seized on the gym and the Vietnam War as the same issue. And because few people in the Columbia community understood the symbolic relationship of Vietnam to the gym and to the culture gaps, it exploded. The atmosphere was like the French Revolution. You expected to see Robespierre on the next block.

We went to a party that a member of the faculty gave to try to get some kind of a dialogue going between the students and the faculty. A Waspish, Establishment member of the campus community—from one of America's first families—was there with a big white handkerchief around his neck, his hair sticking out on top. And Ruth Friendly said to him, "How's the campus going to be this spring?" And he said, "Mrs. Friendly, baby, we're going to burn the joint down."

> *The Columbia students were the biggest pains in the ass. I mean, there was no selectivity for them. Almost every adult was the enemy.*
>
> **VICTOR GOTBAUM**

Victor Gotbaum: The Columbia students were the biggest pains in the ass. I mean, there was no selectivity for them. Almost every adult was the enemy. The truth is, they really didn't want to work with anybody. And in our attempt to join forces with them on the rally on Vietnam, I realized that the movement had to dissipate for these kids.

Basil Paterson: I was then a state senator, and Columbia was in my district. I was driving in my car when I heard on the radio that the students had taken over some buildings. I spun around and went on over. I knew a number of the people in the Afro-American student group, so I walked over to Hamilton Hall, where they were. They saw me through the windows and waved me through the barricades and let me in. I spoke with them, and the four leaders asked me about any legal liability. I told them it went from criminal trespass to kidnapping.

I said, "Do you still have Dean Coleman locked in his office?" They said no. The SDS [Students for a Democratic Society] initially took over the building. Then the black students had a meeting, and they threw the SDS out, or asked them to leave, and unlocked the dean's door. So I said, "Why don't you pick up the phone, call in there, and say, 'Listen, Dean Coleman, the door is unlocked. You can go anytime you want.' " I think he spoke with them for a while, and then he did leave.

Sid Davidoff: Columbia had been under assault by a group of students and professors that broke down into several groups. The SDS was part of one group that was consciousness-raising with Jerry Rubin. You had the ad hoc professors group, which was basically young liberal professors who felt the war was wrong and sided with the SDS, though they may not have agreed with their tactics, and they basically sat down in front of the administration building. You had the blacks attending Columbia, who were siding with the neighborhood about the expansion of Columbia into the surrounding community, so they had taken over certain dorms. And then you had the jocks—the athletes—outside, surrounding the administration building, which had been taken over by SDS, and they were cutting off the food supply and whatever else going in there so that they would isolate them and try to get them out. The mathematics building was taken over by, I think, Hispanics. Every building had a different group in it.

It was a Fellini movie. I remember at one point, Grayson Kirk, the president of Columbia, said, "Well, why don't we get Lindsay on the phone and bring him up here?" So I said to him, "Well, what is he going to do if he comes here?" And he said, "Well, he will walk in like he did in all these other neighborhoods and everybody will stop." And all I can think of is, If he could walk on water, he would really be terrific.

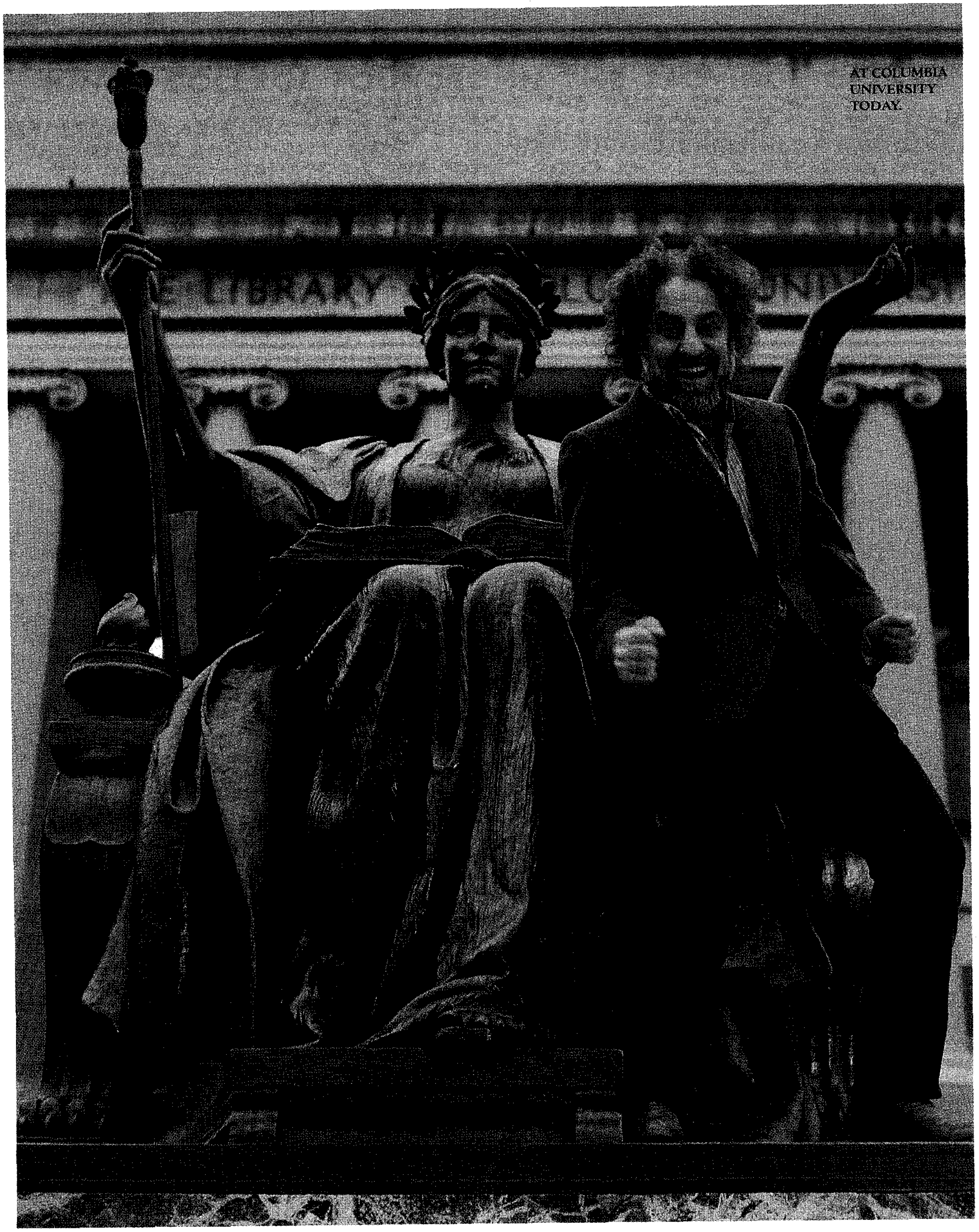
The police Tactical Patrol Force was in buses outside the Columbia grounds, along the street. They were literally sitting there chewing on their clubs—all guys over six feet wearing helmets and boots. It was a group that was highly trained, sort of like Special Forces in the Army. They were getting very emotional. It was basically the Irish or Italian cop from a middle-class, blue-collar working neighborhood. His father was probably a policeman or a fireman or something like that. They were seeing braless girls, flower-children types. Long hair, dirty-looking. The peaceniks of that era. They saw this as a threat to society, and they were being spit at in their buses. Keeping them under control was a problem.

Finally, the president and the staff of the university made a determination that they were bringing in the police, and we said, "This is going to be an impossible situation." But they truly believed that once they cleared the buildings out, classes would go back the next day.

There was no way we were going to prevent a serious incident and people being hurt. What we were able to do was make an agreement with the police within a period of hours before they were going to move in. We would go out to the groups and inform them of the potential danger. We thought at least that way we could avoid some of the bad results.

The jocks moved out—they were smart. The blacks moved out. The Hispanics moved out. It was basically the SDS that finally got the clobbering.

Abbie Hoffman: The giant doors opened and the biggest wagons I had ever seen, maybe thirteen, fourteen, came parading right onto the campus with squadrons of police in full riot gear just marching alongside with all kinds of extra stuff. Mace sprays—you know, some of this equipment was just space-age stuff to us then. And out of the paddy wagons poured more police, and they just ran throughout the campus just clubbing people and grabbing whoever they wanted. I was standing there holding a box of doughnuts and coffee. I


AT COLUMBIA
UNIVERSITY
TODAY.

ABBIE HOFFMAN

*I was holding a box of doughnuts and coffee. I could have been a messenger boy. The police said, "You are charged with trespassing," and—*boom!*—I got thrown in.*

Photograph by John S. Abbott.

could have been a messenger boy. They didn't know. I just got whacked and thrown in. They said, "You are charged with trespassing," and—*boom!*—I got thrown in.

Sid Davidoff: If there was sympathy on the side of the administration, the administration lost it by the way it was handled at the end. Had we been given a little bit more time, I think we would have solved that problem by negotiation.

Whatever the SDS students set out to do, I think they accomplished it, because they got some serious changes in the administration, the curriculum, and the participation in the community and so on. I'm not sure the minorities ever got what they needed in terms of the neighborhood. But what they started out to do—in terms of closing that campus down—they achieved. It probably could have been done the same way without violence at the end, but that's Columbia.

THE WARHOL SHOOTING

Danny Fields: I was in San Francisco when Andy Warhol was shot. The Factory was then [near] Union Square. If it hadn't been winding down before that, it certainly wound down after that. The shooting was absolutely the dividing line. After that, it was more orderly and it was less free-flowing. There was elaborate security. It wasn't as loose. It wasn't as streety. And I think the amphetamines had disappeared as a motivating chemical energizer of that world. Speed was crawling away a little bit. Psychedelics were more on the come.

Some of it had started before, but the shooting was put-your-foot-down time. It was scary. It was so very scary. And then it was followed by Bobby Kennedy, a few days later.

THE R.F.K. ASSASSINATION

Jimmy Breslin: We were back at the hotel in Los Angeles. And then I heard something. It sounded like somebody dropped a tray in the kitchen. I went in to see what was going on. It was the kid with the gun, and they couldn't get him down. They couldn't get the gun out of his hand, either. They weren't doing too good. And then, finally, they got him down.

And Jesse Unruh [the California state assembly speaker] got up on one of those steam tables, and he jumped up and down on the guy's hand, but he couldn't get the gun. That f---in' gun was wavin' around. Rosey Grier wanted to choke him. If he had any bullets, it would have been a lot of people gone. Boy, that thing was waving at everybody. They couldn't stop him. All of them. Anybody that had him couldn't. I remember sitting on the guy's legs, that's all.

Howard Cosell: I was at La Guardia when they landed with Kennedy's body. I wasn't in News; I was in Sports. But Roone Arledge had me there because of my relationship with Roosevelt Grier and Rafer Johnson. He knew that they would talk only to me. They had been there, presumably to guard Kennedy. They recited what happened. Each saw it a little bit differently. But neither could protect him.

"It was terrible," they said. "We did everything we could, everything we were told to. I couldn't believe that it happened." They each told slightly different stories as to their role in it, but the outcome was the same. "I felt like my world had ended," Rosey told me. "I felt like my world had ended."

It struck me that American civilization was coming apart.

Ronnie Eldridge: By the second day, everybody knew he was going to die. And we made plans for the funeral before he died. Everybody was making up lists of people who would be invited. There was a whole discussion as to where they were going to have the funeral, and then they decided to have it in New York at St. Patrick's.

The church was very eerie. I had never really been around inside, but I got to know it very well. I walked back and forth and all around. The television crews would come in, and they were erecting the scaffolding. So they had this hammering going on in this hollow, empty church. The family stayed for the service. And then they left. People were standing there chanting prayers all the time. It was a very heavy, moist night, so they had one door open, facing Saks Fifth Avenue.

> *I was at La Guardia when they landed with Kennedy's body. "I felt like my world had ended," Rosey Grier said. "I felt like my world had ended."*
>
> **HOWARD COSELL**

During the night, Tom Hayden showed up, and he didn't have a jacket, and he sat there and he prayed and he cried a little bit, and they gave him a jacket. There were just a lot of people. Ethel's family was always guessing who people were. I remember Al Blumenthal telling me that this state senator from Providence tried to bribe him to get tickets to go. People were offering to pay a couple of hundred dollars to get an invitation to get to the funeral.

And then Ethel came in with Andy Williams. Jackie wanted the Philharmonic to play, so they told the monsignor, who was handling the music, that Mrs. Kennedy wanted the Philharmonic, and Leonard Bernstein was going to come and conduct, and wasn't that wonderful? And everybody is sort of nodding. But then, a little while later, Andy Williams was there and Ethel said, "Monsignor, this is Andy Williams, and we would love to have Andy sing." Well, what is the monsignor going to say? By this time, the service had grown. So she said, "What do you think he should sing?" And the monsignor kept saying different psalms. And then Ethel said, "I have a wonderful idea. He will sing 'The Battle Hymn of the Republic.' " And the monsignor looked pale, but he agreed, and Ethel was very happy.

Then there was the train procession. It was around eight hours. It took so many hours that by the time you got to Washington, it was dark. The train was like the ship of fools. You would walk through and see Lauren Bacall sitting here and Senator Percy over there. And you saw Ralph Abernathy in his overalls. He and Nick Katzenbach were negotiating, because the poor people were camping in Washington and they wanted to go to the Capitol. And I sat with Walter Reuther when he reminisced about how he had been shot. There was not a foot without somebody lined up watching the train go by.

Jimmy was standing in the front, yelling, "Get back from the tracks!" And that's how he went all the way to Washington. "Get back from the tracks!"

Jimmy Breslin: I just remember two kids got killed by a train coming the other way around [Elizabeth, New Jersey]. And people just kept walking through the train. They didn't give a f---, and that's that.

THE EAST VILLAGE

Danny Fields: In 1968, I was working at Elektra Records, at their offices near Columbus Circle. I had started a publicity department for them, and then I also branched out into talent acquisition, quite by accident. I was invited to go to Detroit to see a group perform, called the MC 5. It was the only rock-and-roll band that had played in Chicago [during protests] at the Democratic Convention. Norman Mailer wrote about them. I went out to see them, and they swept me away with their energy, volume, and popularity. So I signed them on the spot. That I didn't have the power didn't stop me. It was a much looser industry then.

They decided to have a free concert at the Fillmore for the MC 5—their introduction to New York. Just at that time, there was a major confrontation between Bill Graham and the local community groups. It was about giving the Fillmore to the community one night a week, and Graham was not totally giving in. So the MC 5 were the revolutionary heroes from Detroit. And I think the night we picked was a Thursday night, which was a key night in dispute between Graham and the "Up Against the Wall Motherf---ers," the community group—a bunch of people with Earth clothes on, dirty people. They were okay in retrospect. They were a pain in the ass. And my great error, the worst political stupidity I ever committed, was I hired a limousine so that the MC 5 would get there on time.

What was I supposed to do? Hire a tank? I mean, big deal, it was $30 an hour. They didn't own it. They rented it because they needed to get seven people all around town in a hurry. It was very foolish of me. When they pulled up in a limousine, that was the spark that ignited the passions of the community. And they blew up. And suddenly, the MC 5 were perceived as being part of the enemy and part of the problem, as opposed to part of the solution, which is what they had thought of themselves as being. Very sad.

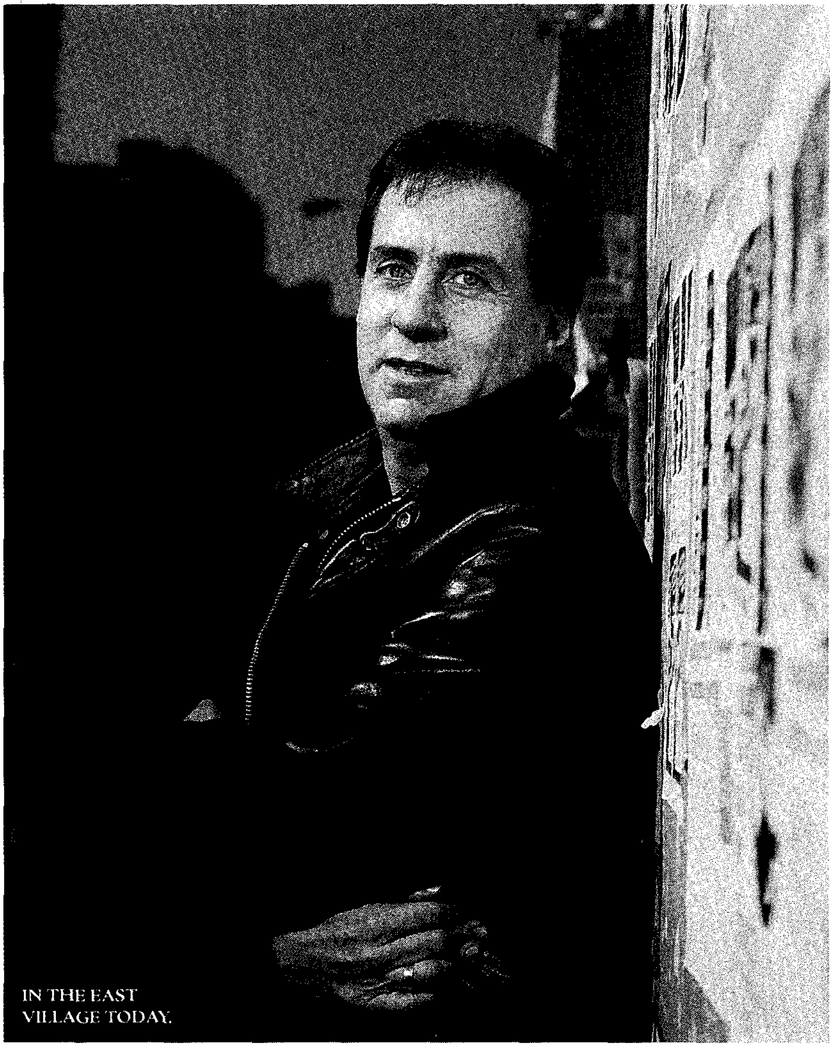
People were swinging chains. Bill Graham got smacked in the head with a chain being swung by a Motherf---er, and there were riots inside and it was a great disaster and it was very scary. Bill Graham didn't speak to me for years.

David Johansen: St. Marks Place in 1968 was a very wild, free atmosphere. There were people just out on the street all the time. Nobody worried that much about money. It was really kind of delightful. I remember Abbie Hoffman and [radio personality] Bob Fass bringing in this big tree from Staten Island and planting it along the street and throwing around pounds of yogurt, donated by Dannon, I believe.

Abbie Hoffman: It was a theatrical event designed to try and get St. Marks Place ruled a "no car" block. In 1968, there were probably five times as many pedestrians on a weekend night as there are now, and so what we did was, we had a demonstration of about 5,000 to 10,000 people. The whole block was filled. They changed the *k* to *x* [on the street sign] so it said ST. MARX PLACE.

We had a truck with the group Image playing, which was a local house band, along with the Chambers Brothers. And we had about ten cartons of yogurt, which people were heaving off the back of the truck. At the height of the festivities, we planted a live tree that had been borrowed from Staten Island the night before. It was quite a long story. So there was a pile of dirt, and the tree was planted and watered with appropriate hippie ceremonies. And then there was a lot of dancing and all. And at about eleven o'clock, everyone left and got on the curb. And there in the center of the street was the tree.

Now, the police were a little befuddled. So, not wishing to start a riot, Bob Fass lifted the tree and everyone fol-



IN THE EAST VILLAGE TODAY.

DANNY FIELDS

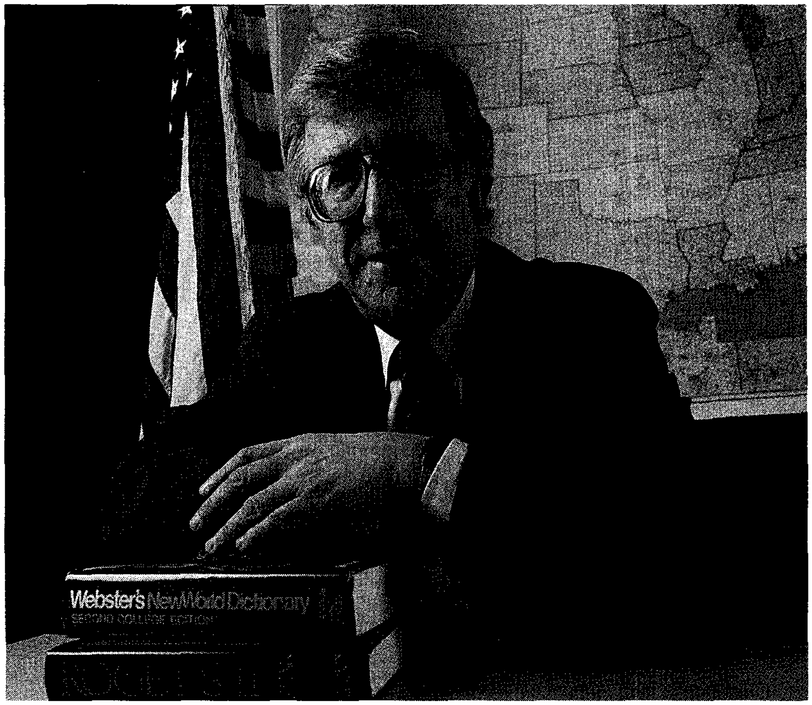
If the Factory hadn't been winding down before Andy Warhol was shot, it certainly wound down after that. It was so very scary.

Photograph by James McGoon/Wheeler Pictures.

lowed him to Tompkins Square Park, where the tree was ceremoniously replanted and, if I'm not mistaken, died the next day.

SCHOOLS IN AN UPROAR

Herman Badillo: The coalition that had brought along Lindsay and me and other so-called reformers, including Ed Koch, was a coalition of primarily the Jewish community and the black community and the Hispanic community. The Jewish community was the most liberal. Italian and Irish communities were more conservative. That first coalition was a majority of the city, and it was reflected in the newspapers—the New York *Times*, the *Post*, especially.



ALBERT SHANKER

> We'd get a phone call and we'd go to the school and white teachers would be sitting at one end and black teachers at another.

And 1968 was the beginning of the disaster that brought about a change in the liberal philosophy of New York City. The key thing that year was the school strike. The Ocean Hill–Brownsville community crisis. And that was one of the things that separated the Jewish community from the black and Puerto Rican communities. And people like Assemblyman Al Vann are still considered to be racist by the leaders of the Jewish community because of alleged remarks made during the school strike. And a lot of people in the educational structure were judged—and still are judged today—by what they said in the year 1968.

There was a total lack of communication. Somehow, the black leaders in Ocean Hill–Brownsville were led to believe that their program was going to mean community control [of the schools]. No reasonable town or state could accept such a concept. Because, in effect, you are setting up a separate part of the city. If you have community control, in effect, you are going to have 68 different cities.

Lindsay never understood why everybody was so mad at him. It ended up with both sides hating him because they felt he had turned against them, and he thought it was a question of reconciling the two positions. But there was no reconciliation possible. Community control, you see, if carried to its logical extreme, would be more harmful to the blacks than to the whites. Because the black community—then and now—in New York City is concentrated in four areas: Harlem, Bedford-Stuyvesant, south Jamaica, and Morrisania in the Bronx. And those are the worst areas of the city. You can give the blacks community control in those four areas and the whites keep everything else. From the point of view of blacks, it's a bad bargain, because you end up controlling a mess and the whites keep the good parts of the city.

Albert Shanker: There were three experiments in community control that were under way. One was around I.S. 201 in Harlem; one down in the Lower East Side, called Two Bridges; and you had the one in Ocean Hill–Brownsville.

Our union was opposed to them. You see, before 1961, there were 106 teacher organizations in New York City, all fighting each other. So when we won the collective-bargaining election, the majority of teachers chose us and the other organizations disappeared, resulting in the unity of teachers in a single organization for the first time in New York City. That's why we're called the United Federation of Teachers. We were fearful that the creation of separate districts in the city would cause, once again, a fragmentation of teachers into many different organizations, each with its own salary schedules and personnel policies. And everything we'd struggled for would be broken up. That was the self-interest reason. We had other reasons.

I think it was May 17 when seventeen educators got these notices in their letter boxes in Ocean Hill–Brownsville saying that they were bounced. We asked that charges be presented. Nobody presented charges, and we then asked these teachers to try to return to their schools. And when they tried to return to their schools, they faced some angry and menacing people out front that were not parents of children there. We then went to court, and the case was heard by Judge Francis E. Rivers, who was an officer of the state NAACP. Rivers ordered them back to school, saying no charges had been presented against them and they'd been improperly dismissed.

On some days when the teachers appeared at their schools, they were permitted into the buildings. And when they were permitted in, they were generally put into a room or an auditorium with a group of Black Panthers, who proceeded to say, "We know where you live, we know where your wives work,

Photograph by Lucian Perkins.

where your husbands work, where your children go to school. The community doesn't want you." There were schools in which leaders of the African-American Teachers Association went in and sort of polarized the situation. There were teachers who had lived and worked side by side for quite a period of time, and all of a sudden, one day several black teachers would say to a number of Jewish teachers, "The Holocaust isn't anything." We'd get a phone call and we'd go to the school and white teachers would be sitting at one end and the black teachers at another, seething or not talking to each other.

Later on, one of the black teachers, Leslie Campbell, read a poem on the radio. It was dedicated to Albert Shanker and it went, "Hey there, Jew boy, with that yarmulke on your head / Hey there, Jew boy, I wish you were dead." And so forth. There were hundreds of little things that happened, efforts to threaten and intimidate.

Albert Vann: I was acting principal at I.S. 271 [in Ocean Hill–Brownsville], and I was head of the African-American Teachers Association. It was a struggle between the UFT and those of us who were trying to bring about community control of education and provide an atmosphere where our kids could learn. I was tainted early on as being a nationalist, which I was, but also that I was anti-Semitic, which was fabricated and created by the UFT in order to advance their own cause. They started putting fliers in white communities that said very inflammatory things, to give us a negative image, to get a reaction from the Jewish white community against us. In a sense, they tainted us all.

And of course, we took some very strong black positions, as we had to at that time. I mean, you have to understand—that was the era of black identity and African identity. This was the Black Power era. It was a movement for all blacks and to affect the consciousness of black people, and there are some who took that to be anti-white, or if you were pro-black, then you were anti-Semitic or anti-white or whatever.

Curtis Sliwa: I was going to P.S. 114 in Canarsie when the court orders came down to bus kids in from Brownsville and East New York, to somewhat balance it—at least 20 percent black and Hispanic. I was there when the community pulled its kids out, and I saw the viciousness and the racial crisis. But I also had a father who made me go to school, and, boy, that was torturous times. Because I had many Italian cousins who were staying out, who were of the Howard Beach mentality—you know: "Your dad's a nigger lover, sending you to school. How could he do this to you? Don't go." My dad's a merchant seaman, and he would take me to school every day and make me cross the line.

It was ugly. Police out with horses. They had to escort the buses in. You had all these women screaming—I mean, these are women that I grew up with. You heard them curse, then they would immediately run to Our Lady of Miracles, run into the confessional, and say a thousand Hail Marys, and I mean, they were cussing worse than the worst salty seaman on the worst binge of his life. Vicious. I mean, pity the poor black kids, who were terrified when they'd come into the classes and there was only, like, four of us there with them.

The kids eventually came back. There was a lot of hardship. They had to start accepting blacks and Hispanics into the school system, but it was a very small trickle. So it's not like it changed the complexion of the neighborhood. But the battle lines were drawn. The racism heightened.

LIFELINE:

JERRY DELLA FEMINA

Jerry Della Femina: In 1968, I was 32 years old. Thirty-two. And I was old. I was a conservative old man, by what was going on. And the advertising business was exciting—everybody was turned on. People would run down the hall about an ad. No one has run down the hall here or in any other agency in the past fifteen years. In 1968, people were running down the halls screaming. Fantastic.

Actually, 1968 was also the year that my agency was about to go under. We were down to our last $4,000, and we had a choice of hanging in there and paying the rent for two months or doing something dramatic. So we were walking down the street, my partner and myself, and he said, "Let's throw a party." I said, "You are out of your mind." He said, "We have to throw a party, and we have to look as though we are so successful that we are going to get accounts." We went to L'Orangerie, which is a very fancy restaurant, for this party. And it was a sham, because we had four employees. We invited everybody in New York. This giant restaurant was packed. And people were walking around saying, "I thought they weren't doing too well, but they must be doing great."

> *In 1968, advertising was exciting. People would run down the hall about an ad. No one has done that here or in any other agency in fifteen years.*
>
> **JERRY DELLA FEMINA**

And at one point, my partner looked at me and he said, "Don't eat all of it. We may need something for lunch tomorrow." And we got three accounts from the party.

Nineteen sixty-eight was when the New York *Times* took a look at advertising and said, "We've got to do an advertising story." And Charlie Sopkin came in to see me on Columbus Day in 1968 and the baby-blue spotlight came on. I wanted that story more than anything else. The *Times* did this fantastic story on the advertising agency—you know, really built it around me—and we were on our way. Clients start coming in. We get our first million-dollar account—Schieffelin & Company. Schieffelin was down on the Bowery, and they called me down and said, "We are going to give you Ruffino wine, Moët champagne, and Cinzano vermouth, Tio Pepe," and it added up to $1 million in billing. I remember saying, "Oh, that's very nice," keeping my cool. And I got outside and I let out this scream. No kidding, there were other people screaming in the street. And I ran across the street to this unbelievable Bowery bar, and I said, "I need a phone." And the guy said, "Outside." There was a phone outside the bar on the side. And there was a bum asleep under it. And so I lifted my foot and leaned in so I wouldn't step on him, and there is this guy asleep and I'm keeping my foot up so that I don't hurt him and I'm calling the agency, telling them that we got a million-dollar account. I took a cab back to the agency, and by the time I got back here, there was about—without exaggeration—about an inch of champagne on the floor. I don't know how much champagne was bought, but by that point, there were maybe twelve of us. But it looked like a World Series celebration.

In the early seventies, I was caught up in work. I'd come in sometimes at eight o'clock in the morning. I would work until seven o'clock, stop, and then come in at nine o'clock, work until eleven o'clock. Eleven o'clock, I would fall into a cab and go home. We would keep a bar open in this agency. The bar would open at four o'clock every afternoon. And we would drink and then work again. And we would go to these luncheons. I mean, it was the time of the three-martini lunch. I would sit and have three martinis. And you'd get into the office and probably be zonked out of your mind or something. I never showed that I was drunk. You'd just come in and just sort of bounce off the walls until three o'clock, until you felt a little better. And then work until four and then have a drink because it was four o'clock. And so, you know, everybody had a little buzz on and everybody was a little wild. It was the beginning of people using grass, and I remember having a rule that no one was allowed to use grass in the office. It was the only rule we ever had. We said, "Look, we just don't want to be busted. We don't care if you want to go to Central Park, get stoned, and come back. But don't do it in the office. It would be embarrassing to get busted."

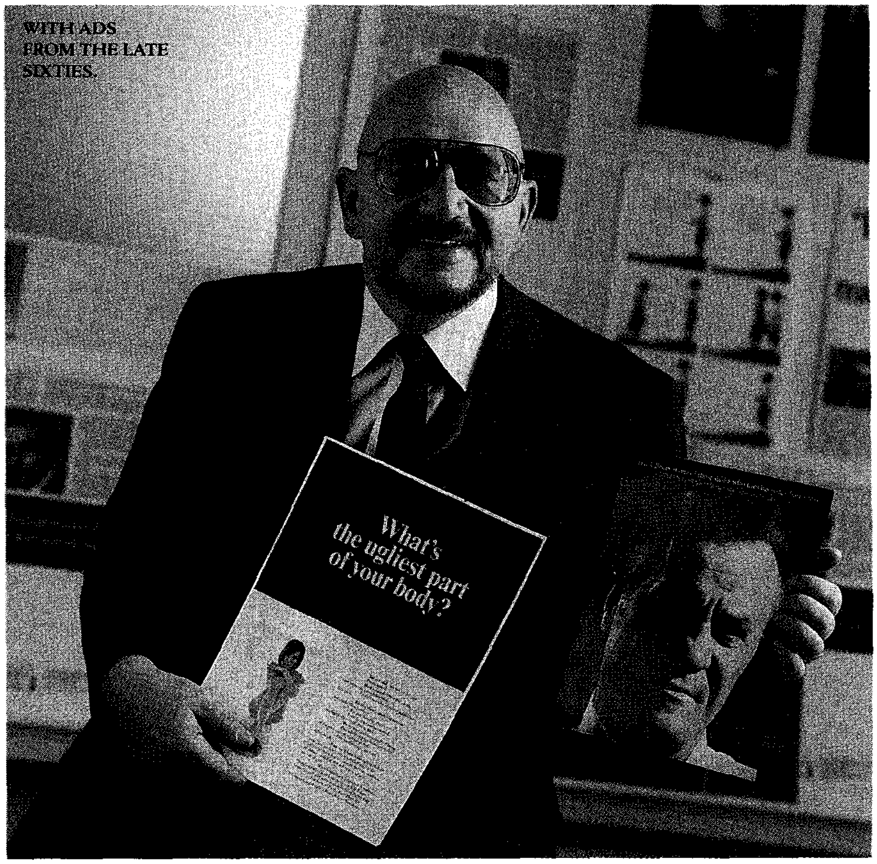
Ralston Purina came in. Now, this is real corporate America. But these guys were, I guess, the St. Louis equivalent of our agency, because they were rough-and-tumble in their own midwestern way, and they came in to see us—that was now '71–'72—and they gave us a product that we called Meow Mix. The commercials were shot, and the next thing that happened was, we found a piece of footage of a cat trying to swallow some cat food. What the cat was doing was choking. And my partner, Ron, said, "You know, if you put music to this, it will almost look as though the cat is singing." So we said, "Yes, let's try it." So we run it for a full 30 seconds, and we put music to this choking cat. Eventually, I guess, we had to do the Heimlich maneuver for cats. But the cat is choking to death there, and it looks like it's singing. So it becomes a singing cat: "Meow-meow-meow-meow." The highest-scoring commercial in history.

One day, we lost two accounts on the same day. We lost Quaker Oats and we lost Max Factor. Just happened that way. Quaker Oats decided that they didn't want to continue. We did a rough commercial. We had a writer named Steve Gordon, who later went on to write and direct the film *Arthur*. And everything Steve did was based on the theater. He wanted to be in the theater, so for Quaker Oats, he did "Mama Celeste pizza has so much garlic that . . . "—the whole commercial was people just falling down from garlic. And we presented, and I remember them saying, "You want us to sell our product based on people getting sick from garlic or throwing up?" Bad meeting. We lost the account.

Going into the mid-seventies, we all grew up. A guy from IBM shows up here one day—people like that—and now we were accepted. But with the acceptance comes marketing, comes research, comes sobriety, comes all of the things that come with acceptance. And very slowly, by the end of the seventies, it was all in place at the agency.

I was still trying to hold on to this feeling. I wanted it to be loose, and I wanted it to be fun. And in 1980, we did a commercial for WNBC radio with Don Imus doing a character called the Reverend Billy Sol Hargus. Totally inoffensive commercial. CBS refused to run it. There was religion, and they were worried about the born-agains who later tried to take them over. I went berserk and decided we were going to sue them. I said, "I'm buying stock in CBS," and then I was going to sue William Paley in a stockholder's suit for God knows how many millions of dollars, for refusing to accept legitimate business that was being accepted by NBC and ABC. And I came back to the office, and I remember it was a turning point for this agency. We had a meeting. There were about seven or eight people, many of whom I had grown up with at the agency, and my partner and our lawyer, who had been very good to us over the years. They all said the same thing: "We can't sue them. It's going to be a long, protracted lawsuit. It's going to cost hundreds of thousands of dollars."

So we put it to a vote, and I lost the vote 1 to 6. And I realized as I lost the vote that the agency had changed. That


WITH ADS FROM THE LATE SIXTIES.
What's the ugliest part of your body?

JERRY DELLA FEMINA

It was the beginning of people using grass, and I remember having a rule that no one was allowed to use it in the office. It was the only rule we ever had.

Photograph by James McGoon/Wheeler Pictur the world had changed. It was over. The sixties and the seventies were over. And I came back and I told my wife, "I'm selling the agency. I don't know when it's going to happen, but the agency is going to be sold."

We were sold [in 1986]. Upon being sold, I suddenly wanted to be a very well known, creative agency again. So out came the advertising that we had done for Perry Ellis (the "f--- you" ad) and the Isuzu "liar" commercials. It's like turning on the jets again. And then we got the Lifestyles condom account, and I said to them early on, "I'm not interested in taking the account on if you just want to talk about condoms, or talk about birth control." I was interested in talking about the AIDS problems, and I figured that's what the advertising should be. I was waiting for my wife in a Chinese restaurant. And just watching young people and saying to myself, Gee, when I was a kid in my twenties, thirties, it was so much easier. I mean, these people are out on dates and they don't know what's going to happen to them. Just going to bed is dangerous now. And I scribbled on a napkin something that said, "I love sex, but I'm not ready to die for it." When I got back here, I did it, and someone changed it to "I enjoy sex, but I'm not ready to die for it."

Well, "love sex" is tremendously different from "enjoy." "Love sex" really says that this person was happy and content and everything else, and "enjoy" is a weaker word. Love is . . . *love*—you don't enjoy it. So it was more me. I do feel in extremes. And they changed it. I usually would go crazy about the changes, but I didn't in this case. Maturer. Grew up. Thought the ad was too important to worry about [whether] one word was "love" or "enjoy."

It's not the wild, tree-swinging, hard-drinking agency that we used to be. But nobody is. The sixties and the seventies are over. The eighties are what they are. That's it.

OPENING CO-OP CITY

Herman Badillo: The establishment of Co-op City was a significant problem. When I came in as Bronx borough president in 1965, Co-op City was under way, and I asked for a meeting with John Lindsay alone. I said, "Mr. Mayor, you have a big problem. Fifteen thousand five hundred apartments are being built in Co-op City in the north Bronx—in fact, on the border of Westchester. Everybody knows that the word 'co-op' is a synonym for 'Jewish housing.' Nobody says it in those blunt terms, but I like being direct, because Puerto Ricans and Hispanics don't understand co-ops and don't have the money for co-ops, and neither do blacks.

"Therefore, if you're building a co-op, if you don't have any rental apartments, you are, in effect, creating a white enclave." I said, "What is going to happen is that because the Grand Concourse is predominantly Jewish, the people who are going to move into Co-op City are going to be Jewish people. Where are they going to come from? They are not going to come from Westchester. The only place they are going to come from is the Grand Concourse. Therefore, blacks and Puerto Ricans from Morrisania are going to move in, and they are going to scare the hell out of the remaining Jewish people, and the remaining Jewish people are going to flee." And I said to Lindsay, "Five years from now, the Grand Concourse is going to look like Lenox Avenue and Seventh Avenue"—meaning, it will be another Harlem.

And that led to the devastation of the South Bronx, because once the blacks moved out of Morrisania, nobody wanted to move into that housing. It was basically undesirable housing, and nothing had been done by the city to rehabilitate it, and therefore it burned down. And that's what really led to Charlotte Street and the burning of the South Bronx.

Pablo Guzman: What's ironic is that Co-op City was built on Freedomland, which was our Disneyland. As a kid, I thought Freedomland was the greatest thing. Because we were never able to go to Disneyland. I still haven't been there. When Freedomland went bankrupt, I was really sad, you know. And then they built this thing—Co-op City.

THE LINDSAY STYLE

Elizabeth Holtzman: The Lindsay administration was interesting. It had several women in important positions, assistants to the mayor. It also had a number of blacks and lots of young people. And so you had a real sense of opportunity. So many people worked in that administration; it had the possibility of an open future.

> *Freedomland was our Disneyland. As a kid, I thought it was the greatest thing. It went bankrupt, and then they built this thing—Co-op City.*
>
> **PABLO GUZMAN**

Robert Wagner: I liked John. He was full of life, full of beans, ready to go when everybody else was tired. Coming into City Hall was a learning process for him. He had to rely on others to do the screening for him because he'd been in Washington, where he was an excellent congressman. He had only managed a little office of about seven or eight people. Here, he had to face a problem of being in charge of about 150,000 city employees under the mayor's jurisdiction. And now I guess it's over 200,000.

Arthur Liman: During the Lindsay years, they dismantled the political machines. The new political base became the municipal unions. They were very much the coalition that elected Lindsay. He had labor peace for most of his years, but at a huge price. And when the bills came due in the Beame administration, we had fiscal crisis.

Victor Gotbaum: Lindsay got a bum rap for stuff that was ridiculous. Like "He's giving away the store." District Council 37 is one of the most professional around. And we measure contracts. The contracts were good nationwide. What we got was the actual national average. It was an inflationary time. I'll never forget, we got something like 9 percent increases, which today is a high number. But that was the national average. And the press killed him—they loved killing John. He was too good-looking, too elegant, and he was not an ethnic in this great ethnic city. But it was really miraculous, in a way, when you think about it. That this guy made it twice.

Major Owens: The Lindsay administration certainly had the trust and respect of the people in minority communities and poor neighborhoods. You talk about turning points. Lindsay as mayor was a turning point for minorities in the city, certainly blacks and Hispanics. For the first time, government was opened up to them and great inroads were made, which had a lasting impact. Practically every elected official who is in office now, except one or two I can think of, can be traced back to the Lindsay administration in some way. They were employed in the anti-poverty programs or some contracted programs or in city government during Lindsay's term.

THAT'S SHOW BUSINESS

Hal Prince: As far as I'm concerned, 1968 was a very healthy and encouraging time to be a producer, not just a director. And that's because costs were still low enough to produce musicals and plays in which you could experiment, you could take chances. You could lose the investors' money without anybody getting particularly hurt.

I used to sit down, decide I want to do a show. Write a letter to my investors, 175 of them. Tell them what the show would be and when it was opening. Inform them the composer and lyricist were brand-new and they had never seen their work. That we hadn't cast the show yet. That we didn't know what theater it would open in. And within three days, we had all the money we needed for that show. I never gave anyone a script to read. And they enjoyed being participants in a venture. They felt pride, and they didn't put up a lot of money. So I had complete and total freedom.

I did *Company,* and I think it cost $300,000, something like that. *Fiddler on the Roof* was $375,000. *Cabaret* was $350,000 in about 1966. We took a giant jump with *Follies,* in 1971, which was the most elaborate, most expensive musical done in those days. If done again on Broadway, it would be the most expensive musical today. I think it was $750,000 when we went into production. Hundreds and hundreds of costumes. An enormous amount of scenery. Fifty people on the stage.

> *In 1968, costs were still low enough to produce musicals and plays in which you could experiment, you could take chances. I had total freedom.*
>
> **HAL PRINCE**

That was a major jump for me and everybody. I mean, once that happened, everybody oohed and aahed, How could you possibly do that? And from then on, things began to turn. Costs for making theater on Broadway escalated disproportionately very, very quickly. It affected the cost of the ticket as well as production costs. And once that happened, we lost a whole enthusiastic, energetic breed of producers who loved the theater. Creative people who did not have access to vast sums of money but had enough to get shows on, and worked regularly every year doing something.

That old way of putting together a show simply doesn't prevail anymore, which explains the influx of British musicals. Because in Britain, it's easier to do that. A Broadway producer today is somebody who can get his hands on $5-million for a musical and $1 million for a straight play. That in no way qualifies him to create.

Of course, you don't have as big an audience as you had then. You didn't have as many theaters running. You didn't have television keeping them at home. That's one thing. Two, your operating expenses are higher. *Company* ran eighteen months on Broadway, averaged about 60 percent capacity. Nothing can average 60 percent capacity and run at all anymore. You'd be dead almost on the spot.

TABLOID SEX

Al Goldstein: When you walked around Times Square in 1968, you saw dishonesty. You would see these so-called sex movies that were volleyball films. You'd see nudie films with people playing volleyball. The theater would be packed. I knew these were not volleyball fans. There was not a hidden world of volleyball. Or it was *I Am Curious (Yellow)* or something with all these intellectual pretensions. I knew Brigitte Bardot did not make it because she was a great actress. The guys there were looking at pubic hairs and tits and ass.

I was part of that world. I hung around Times Square, and I knew there was this nocturnal secret world.

I was working at a small newspaper, dreaming about bettering myself, and bettering myself would have been $200 a week. Never thought of publishing, other than I always wanted to publish a newspaper that dealt with sex the way I did, which is very raunchy. Not romanticized, not idealized, but very clearly sex as that four-letter word. Not as love. Like fast food.

I met a typesetter who was a catatonic Catholic, looked like a choirboy. His name was Jim Buckley. And Jim, who was the editor, at $75 a week, for this underground paper, said, "Let's start a sex paper." We each put in $150. We planned the paper, beginning in April. And we came out November 4, 1968.

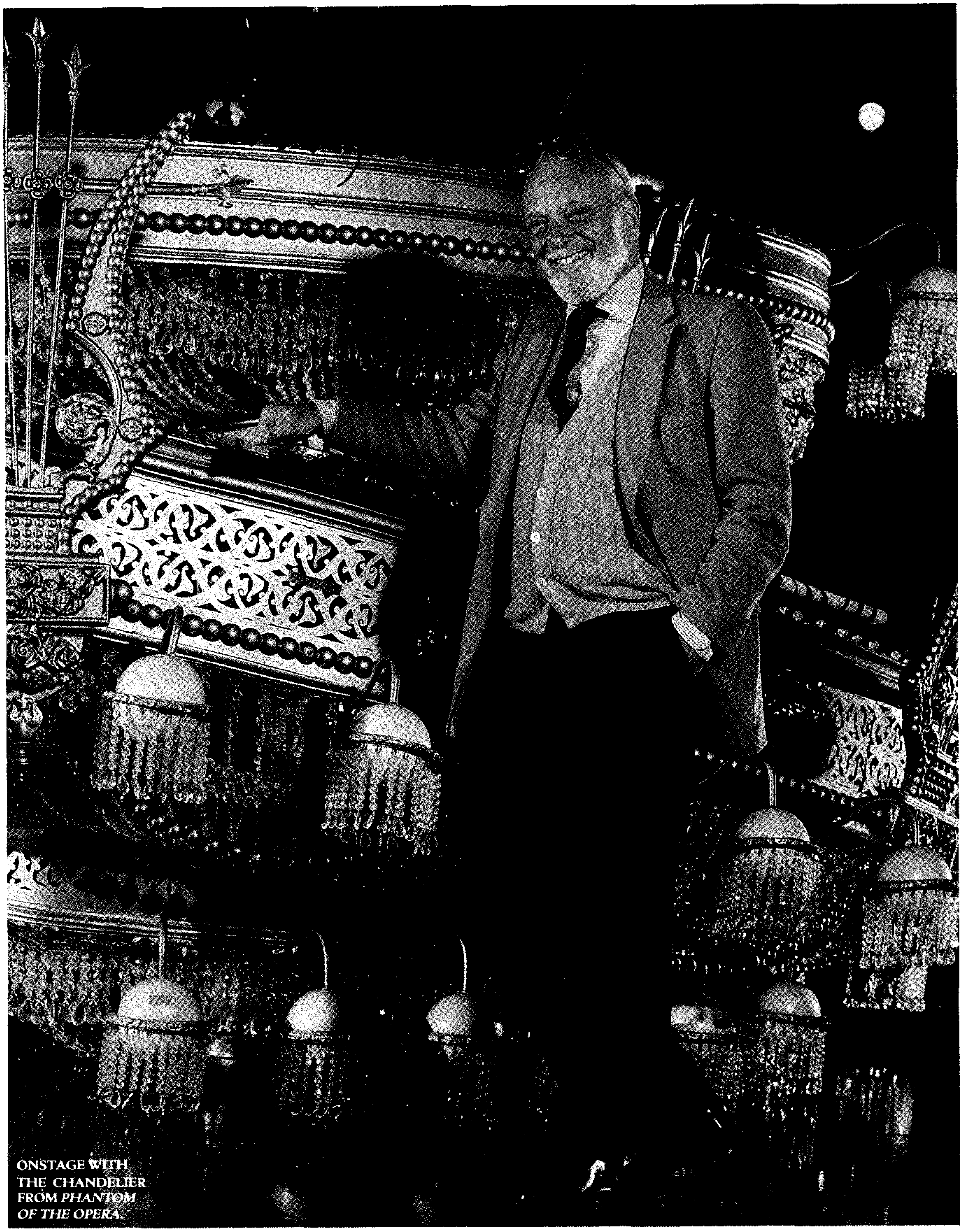
My first print bill was $217. I printed 7,000 copies. Gave it to a distributor who was a driver for the *Daily News.* Six weeks later, he hadn't put the copies out because his wife hated the paper. And so I got my 7,000 copies back. And that's when I started going to newsstands myself. And I remember being yelled at and newsdealers throwing things at me. The paper had one hard-core photo in it. It had the first gay column in a newspaper, called the "Homosexual Citizen." We called the paper *Screw* because I didn't want to call it *Hump.* I didn't want to call it *Love.* And I knew I couldn't call it *F---.*

I got the paper on several newsstands. The first one was on Jane Street. I couldn't believe it. I waited there for three hours until somebody paid 25 cents for a copy of *Screw.* He looked like a teacher, a professor. He was about 35, well dressed, looked very dignified. I couldn't believe it.

One newsstand sold 1,000 copies—53rd and Third. And I got it out and we had enough money, because I had no distributor. I went to distributors, the Mafia—they thought the paper was too dirty. They couldn't believe it. I'm attacking the church. I called J. Edgar Hoover a faggot. *Screw* made it by luck.

But the first issue of the 7,000 copies, I sold 2,000 copies. I made 15 cents a copy. I could meet my print bill. There was no payroll because we were using the New York *Free Press* office. My wife, Mary, was paying my rent. By Issue 4, we were selling more than 100,000 copies. Everyone bought the paper. Wall Street was the biggest place. They would sell out copies in hours.

Screw initially had mass circulation. I mean, at one point we were up to 160,000 for a tabloid. And then we kept getting

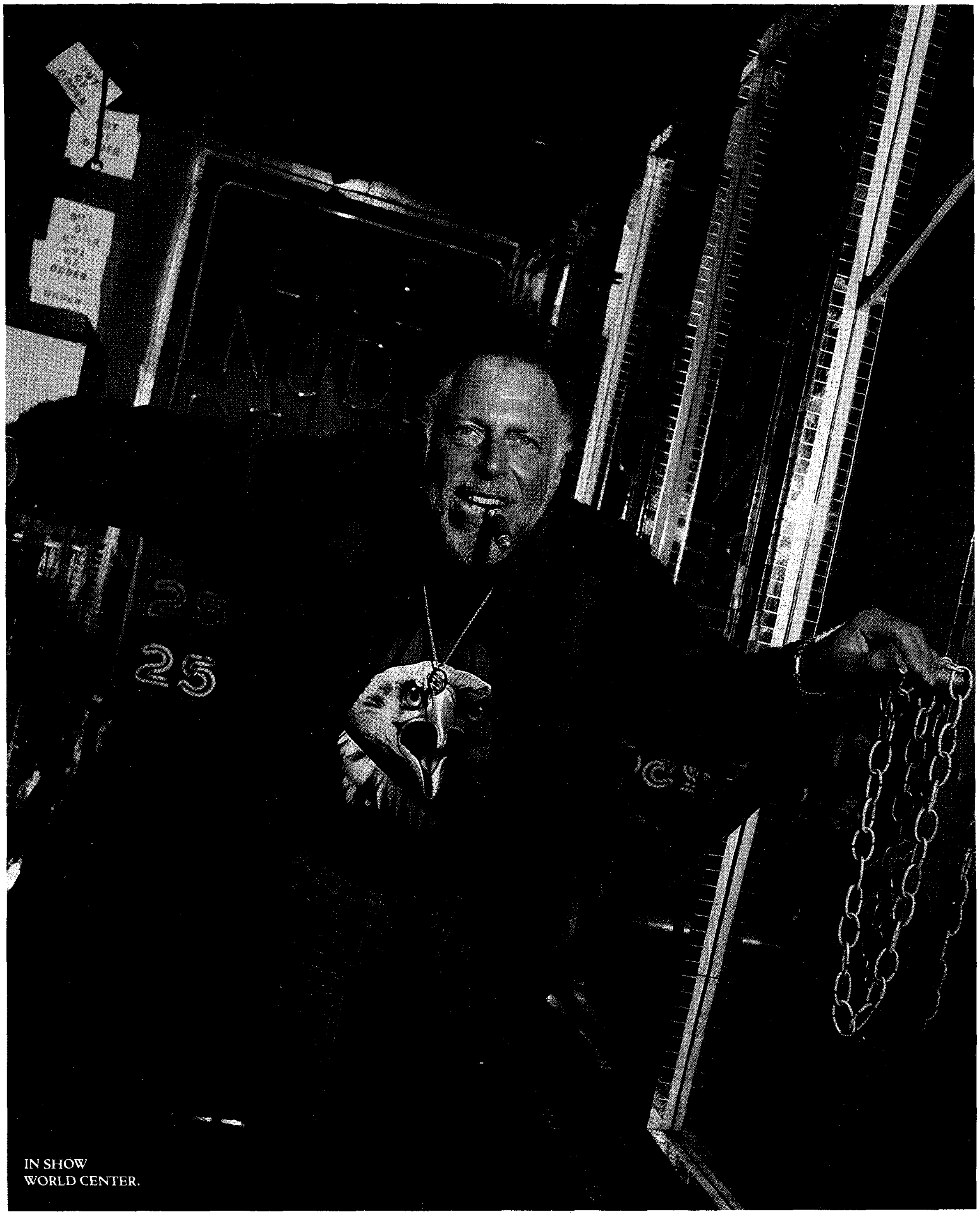


ONSTAGE WITH
THE CHANDELIER
FROM *PHANTOM
OF THE OPERA.*

HAL PRINCE

A Broadway producer today is somebody who can get his hands on $5 million for a musical and $1 million for a play. That in no way qualifies him to create.

otograph by James McGoon/Wheeler Pictures.


OUT OF ORDER
OUT OF ORDER
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IN SHOW
WORLD CENTER.

AL GOLDSTEIN

I waited for three hours at the newsstand until somebody paid 25 cents for a copy of the first Screw*. He was about 35, well dressed, very dignified. I couldn't believe it.*

Photograph by Timothy Whi

arrested and couldn't get the paper out. My printer got arrested. Cops were telling dealers not to carry the paper. My first arrest was early '69, when I had a composite of John Lindsay. I put his head on a guy's body with a big dick. I thought John would like it, and within 24 hours I was in handcuffs. And then I got arrested sixteen times in the next two years for obscenity.

The same cop arrested me, I remember: Detective Donald Gray. I liked him because he always came in here eating and he'd let me stop in Chinatown to get food. He was totally ethical. I never got beaten. They never planted drugs on me. He thought what I did was dirty, but he was nice about it.

KOCH COMES ON

Ed Koch: In 1968, I won my congressional seat in a race against Whitney North Seymour Jr. It was then a Republican district. Nobody thought I could win. I kind of summed it up by saying nobody believes that a guy with two names can beat a guy with four names. I remember when Seymour was interviewed by the *Daily News,* the reporter said, "Tell us a little bit about your history, your genealogy, your ancestry," and Seymour said, "Well, when my mother was *enceinte*"—I had to look that up in the dictionary; it means pregnant—"with me, she went back to the ancestral estates so I could be born." I think it was in Virginia. And then the same reporter says to me on a later occasion, "Well, how far back can you trace your ancestry?" And I said, "Well, I think as far back as Ellis Island." Now, that pitted us one against the other, and those were the terms of the combat. Ellis Island won.

Murray Kempton: When Ed was in the City Council, everybody called him Crazy Eddie. He was just like he is today. So the most important thing to Ed was being accepted. I mean, I have never known a liberal who really did not want the good opinion of conservatives. The great change in Ed Koch, as far as I was concerned, was when he went to Congress and the right-wingers began to trust him. Because the conservatives basically run the country, for all their complaints. The liberals never have.

PENNANT FEVER

Mickey Mantle: I had gotten spoiled, the first fifteen years up here. We were, like, either first or second. Then, all of a sudden, Yogi left, Whitey left, Billy Martin was gone, and we didn't have very good pitching. I was playing first base, and we didn't have a very good infield.

Before this, I used to see guys from other teams coming into town and coming to the ballpark half hung over and saying, "Gee, we were having fun. You should have been with us last night." And I used to think, "Boy, it would really be nice to play one year without any pressure at all, you know?" Well, I got my chance. It sure wasn't any fun.

I got to where I hated to go to the ballpark. I was only 36 years old. I could probably have hung on and played some more, but it was time for me to retire. Nineteen sixty-eight was my last year. I went to spring training the next year, and I tried to do those laps and squats. I just couldn't make it. I just told Ralph Houk that I couldn't play anymore.

In 1969, they had Mickey Mantle Day in New York City. The biggest thrill I ever had in my life. After playing 2,400 games with the Yankees, eighteen World Series home runs, the Most Valuable Player award three times, and those long home runs—I had so many thrills, it is hard to pick one out. They declared it Mickey Mantle Day, and about 71,000 people showed up at Yankee Stadium and they retired No. 7. At that time, they had retired only Nos. 3, 4, and 5, for Ruth, Gehrig, and DiMaggio. For a kid from Oklahoma to have his number retired with those three guys, with that many people out there, was a big thrill.

I signed up with NBC to do the *Game of the Week* right after I retired. The Mets were playing that year in the World Series against Baltimore. I was supposed to be the expert, right? I said, "I've never seen a bigger cinch in my life. The Orioles will beat them four in a row." A lot of people believed me. After that, I had to throw my hat in before I walked into a lot of places, because a lot of people bet on the Orioles thinking I knew something about it.

Tug McGraw: We were buried in last place, eleven games out. Then all of a sudden, we got hot. We played .750 baseball the last six weeks of the season. And we came from nowhere and won it by eight games. We won 100 games that year. It was the greatest thing in the world for Lindsay. He was in our locker room the whole last month of the season. That was his whole political campaign.

When Ed was on the City Council, they called him Crazy Eddie. He was like he is today. The important thing was being accepted.

MURRAY KEMPTON

And then we won in the playoffs against Atlanta. And then it was the World Series. We lost the first game, and then we bowed our necks, and to be honest, the World Series was over and we were going down Fifth Avenue in a ticker-tape parade before I realized what had happened. We were the Amazin' Mets up until then. After that, we were the Miracle Mets. It seemed like a miracle.

LINDSAY REDUX

Sid Davidoff: Our focus turned to the election. Lindsay by this time had been painted as a minority candidate.

The good thing that happened is that Mario Procaccino won the Democratic primary. He was a bit of a caricature. He once told a group of black laborers, "My soul is as black as yours." You know, he was serious; he wasn't kidding. We were able to stereotype him as a guy who surrounds himself with people who carry guns. He even had a gun permit.

But the biggest reason we caught a break with Procaccino is, he was very right-wing. Lindsay could pick up the liberals, the "West Side kids," as we called them then. And I can remember that within a week after the primary, a meeting was set up at our headquarters at the Roosevelt Hotel. And they brought in Bella Abzug and the others. And Bella Abzug came in and sat on the desk with her legs crossed, with this big hat on. And I said, Oh, this is how I'm going to spend the next couple months of my life, dealing with the Bella Abzugs of the world. It was typical Bella, pounding on the desk, telling me how I'm going to strive for peace. It was a whole other world to me. I would rather have dealt with the Muslims than with this group. At least I knew there was a leadership. I never quite understood who spoke for this group or what they talked about. But we would form some fast and hard relationships for the years to come. We needed them so badly.

We still weren't hitting the middle class—the people who lived in Forest Hills and Bayside, who worked a nine-to-five day, who had two and a half children, who sent their children to college. And we began to do a lot of campaigning. The Jewish Defense League began to follow us all over the place, demonstrating and denouncing us. I literally had to fight the JDL champion over a situation. I went to a special place where they train, out on the West Side. And I fought the guy in the gym. I won, but we continued to have problems. At that time, Meir Kahane of the JDL was also writing front-page editorials in the *Jewish Press* every day denouncing Lindsay. They were beating the hell out of us. They were killing us in the polls. Just before the election, we were able to get his editorials suspended. I sold my soul for that. The city made certain concessions. I don't want to get into them. Just after the election, the *Jewish Press* moved into new offices and their circulation went way up.

Three things happened in 1969 that helped us win. I call them the three *M*'s: the moon, the Mets, and [Golda] Meir.

When the moon shot happened, we did a ticker-tape parade. We put the astronauts in and rolled in the open car with their wives. We gave them the key to the city.

The Mets. Lindsay was never a big baseball fan. But it was clear we were going to push him out in front. He was going to do everything he could with the Mets ring and the City Hall speech and having the champagne on him.

Meir. Around the fall, the Israelis indicate that Golda Meir

IN HIS NEW RESTAURANT.

MICKEY MANTLE

I got to where I hated to go to the ballpark. I was only 36 years old. I could probably have hung on and played some more, but it was time for me to retire.

Photograph by AP/Wide World.

is willing to do something for us. Take it for what you want as to whether they wanted to have a six-foot-four-inch blond guy as mayor of the single largest Jewish population in the world. Maybe they thought that was a good idea rather than to have Mario Procaccino. So the end of October, Golda Meir was going to come to this country, and she agreed to do a dinner in New York and let Lindsay host it as a state dinner in Brooklyn.

Our polls are showing us we need the Jewish vote. If we can turn out the black vote and Hispanic vote, and if we can turn them out in numbers, all we need is a couple of points to really turn this election around. Just got to do it.

I can remember meeting and going over the menu with Mary Lindsay and trying to explain about squid, shrimp, things that you can't eat. And they learned a lot about Jewish tradition, kosher: Whatever you think has to be served, serve chopped liver.

We do the motorcade—it is spectacular. John Lindsay walks in with Golda Meir, wearing a yarmulke, and everybody breaks out into applause. Unbelievable. Now Lindsay is standing in the Jewish community with Golda Meir and they are singing together. It was an incredible night.

Herman Badillo: When I ran for mayor in 1969, Roger Starr, who is now on the editorial board of the *Times,* and a conservative, was one of my strongest supporters. He introduced me to Norman Podhoretz and his wife. They were still quite liberal in terms of the city and helped to raise a lot of money for me. Parties at his house. Twenty or 30 people for dinner, and I went around from table to table, talked to all of them, and they got to know me quite well.

One of my other friends was the then light-heavyweight champion, Jose Torres. So he said, "Listen, you're a good guy, but not enough people know you. You need to be known by the intellectual elite." All of his friends are the writers and the intellectuals. "And I'm going to tell them to throw a party for you where you speak and they see how brilliant you are." So I said, "Great, sounds like a good idea." We met Norman Mailer, who was then riding very high.

So we set up the thing. I went to Mailer's house in Brooklyn Heights and I spoke and I answered questions for hours and everybody applauded. They thought it was terrific. So later I get a call from Norman. He said, "You have a lot of very good ideas, but you are too conservative." He said, "What I'm going to do is, I'm going to run for mayor myself, and I'm going to take your platform and radicalize it, because you are not radical enough." So he did, and then he brought in Jimmy Breslin to run for City Council president.

Jimmy Breslin: I don't know how we got into it. We were both between books, I guess. My wife hated every second of it. Was absolutely furious that I ever got into it. Thought it was demeaning. She thought I shouldn't be with them, that I was an author and should not have been around with scum, and she thought Mailer was crazy.

Ronnie Eldridge: Which he was. They had a big rally at the Village Vanguard one night. Mailer was drunk, and he went on and on and was outrageous. Nobody could follow him. Terrible things about women and blacks. He was really awful. And Jack Newfield tells the story that Jimmy called him up at two o'clock in the morning and says, "How do you get off a ticket? I didn't know I was running with Ezra Pound."

Herman Badillo: Most appalled of all was my friend Jose Torres. He says, "Herman, what did I do? I was trying to help you and I just ruined you." Look at these figures from the Democratic primary: Badillo, 215,291. Procaccino, 252,283. Mailer, 41,000. I lost by 36,992 votes. He got 41,000 votes. And if you look at the breakdown, you will see the areas that he carried—like the Village—were areas which I was going to carry. So for practical purposes, he is responsible for the election, because if I had gotten these 41,000 votes, I would have won. And I would have been mayor.

Ed Koch: It's interesting about Lindsay's re-election. In '69, he got 42 percent of the vote. He is now touted as the great reconciliator. Right? How people loved him, blacks and whites. But he got 42 percent of the vote when he ran for re-election. Contrast that with what I got in my first election; I got 51 percent of the vote. In my second election, I got 75 percent of the vote. And in my third election, I got 78 percent of the vote. So who is more the great reconciliator?

EVERYBODY GOES TO MAX'S

Danny Fields: No one couldn't get into Max's. I remember nights that Dylan was there and Bobby Kennedy was there. I think Germaine Greer came in one night with Sargent Shriver, and I was sitting in the back with Jackie Curtis, who was a cross-dresser, to put it delicately. Jackie was the major drag queen, but beyond drag queen, of course. You know, nonspecific sexual person. And they came over to our table, and I said, "Oh, Sargent Shriver, this is Jackie Curtis. Jackie, this is Sargent Shriver." And I said, "Jackie, he is related to the Kennedys." And they sat down. I mean, this couldn't conceivably happen now with the people on that level.

Janis Joplin was sitting in the back of Max's by herself and no one went near her. She was probably dying for anybody to come up and talk to her.

ANNIE FLANDERS

The city was somehow so much smaller then. Everybody could get in. And the only people that Dorothy Dean, who used to sit at the door, would keep out—not even keep out, but only keep out on weekends, really—were total geeks. But anybody else could just waltz right in and sit down next to Bob Dylan or Bobby Kennedy or the Rolling Stones or Janis Joplin—whoever was there.

Annie Flanders: One of my most incredible memories of Max's back room was the night that Janis Joplin was sitting in the very, very back at a table for two by herself and no one went near her. No one talked to her. Because we all thought we would be really cool, and if she was there alone, she would probably *want* to be alone. And when I think of it now, I think she must have been devastated by that very fact—that she was probably the loneliest person in the world and dying for anybody to come up and talk to her.

HARD HATS RIOT

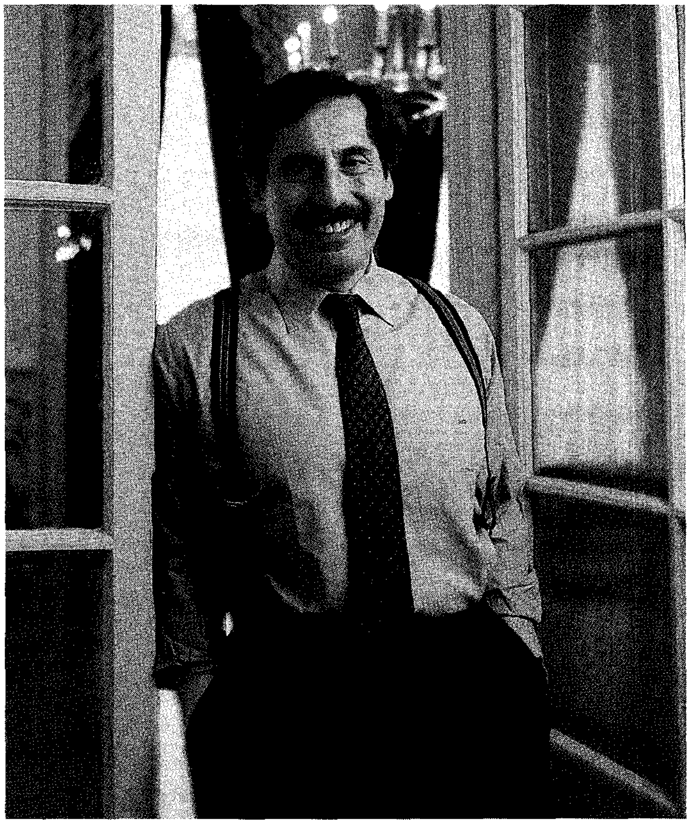
Sid Davidoff: The kids at Kent State are killed. The next day, we lower the flag half-mast on the Municipal Building in City Hall. Pete Brennan and the construction industry call a march on City Hall [in opposition to the war protesters] and begin to march up from the Wall Street area. They were rallying on Wall Street, and they begin to march up, beating kids along the way. Pace University kids. Just beating them. The cops aren't doing anything. Nobody was stopping them. It was crazy. They owned the streets. You are dealing here with guys with sledgehammers, with hard hats—they are scary. They march up to City Hall, where they got Matty Troy, who was then a city councilman, Irish veteran. I mean, everybody is raising hell: "Look at that flag!"

Matty Troy: I went up on the roof and I tied the flag up at the full mast. And as I was doing it, my foot slipped on a catwalk and I went out over the side of the building. Thank God the rope was strong. If it was now, I would probably have pulled the pole down with me, but at that time I wasn't as heavy. I eventually got back on the building and tied the flag down, then got into an altercation with Sid Davidoff.

Sid Davidoff: Now, I'm looking out the window. We got thousands of hard hats singing, cops with their hats off and over their hearts singing, and this guy up there puts the flag up. They are cheering like mad. I mean, it's a scene out of *The Battle of Algiers* or Z. I went crazy. And I grabbed one of my strong-arm guys and I go running up to the roof. And I put the flag at half-mast and I give a *V* sign to those guys down there. I mean, I went nuts.

They stormed City Hall. It was unbelievable. They are going to put that flag back. The cops stop them, hold them off, get them singing; speakers continue. Matty Troy yells for my arrest. The mayor is up at Gracie Mansion. We are in constant communication with an open line to him. I come down off the roof. The assistant chief inspector in charge of emergency services for the police and my best friend on the force, he grabs me by the collar and says, "I don't care who you are or what you are, I'm going to arrest you if you move."

I said, "Hey, the mayor said the flag was going to be at half-mast." The protesters finally left. Nobody really got hurt, except a couple of kids from Pace University. I was sitting in City Hall and Dick Aurelio came in. You got to understand, he is one of my best friends. And he says, "You know you were wrong." He says, "Goddamn it, though. I wish I did it."



SID DAVIDOFF

Construction workers were marching up from Wall Street, beating kids along the way. Nobody was stopping them. It was crazy. They owned the streets.

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The Knicks on Top

Red Holzman: My wife bawls me out because she tells me I'm using the word "great" too much. But if you are talking to me about Willis Reed or Walt Frazier or Bill Bradley or Dave DeBusschere or Dick Barnett, what word can I use?

We knew we had a good team. We had done very well at the close of the 1968–69 season. And you never know if you are going to do all that. But you keep going, and all of a sudden, newspaper guys start paying attention; you got eight straight, nine straight. Finally, we got around to where we were closing in on tying the record, beating the record with eighteen wins in a row, and it just happened. There was a lot of media attention—a lot of newspaper, TV, and radio coverage. I guess there was some distraction. But I'll tell you, we had a heck of a team, and we had guys that were unselfish—guys that liked to pass, liked to play team basketball. It was really a nice combination.

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Women Take the Streets

Betty Friedan: By the end of the sixties, women everywhere were beginning to change their lives. They had broken through what I called the feminine mystique and were taking themselves seriously as people. But the media and, I'm afraid, some of the extremists within the women's movement were trivializing it by trying to turn it into kind of a sexual war of women against men. In ending my term as president of the National Organization for Women, I was very troubled by this.

Someone called to my attention that August 26, 1970, was the fiftieth anniversary of women winning the vote. So my last act as president of NOW was to call for a nationwide march for equality on that day. And this was mad, in a way, because NOW had several thousand members. I knew it couldn't be done by NOW alone. But I had a sense that there were a lot of women out there.

It ended in a march with hundreds of thousands of women, 50,000 in New York alone. It was clear that women were identifying like mad, but I couldn't believe what happened on August 26, 1970. Women in Wall Street did a separate action. Women were all over the place. I went from one place to the other. And traffic began to get jammed and jammed. I remember I was supposed to lead a

Photograph by John S. Abbott.

march uptown. I took a bus and got stuck in traffic. I got off on Madison, I think. And by the time I got to the park, I couldn't believe my eyes: There was a sea of people ready to march.

We had this big bus, and Lindsay was there. He didn't believe this was going to be a big march. He said we had to stand on the sidewalk, or in one little lane next to the sidewalk—something like that. But we had thousands of women. Some of them with kids and men, too. And by now it was just like a chain reaction. Women were organizing spontaneously, like the women that worked at the Museum of Modern Art. And people were putting out banners from their buildings.

So, in the front rank of the march, they were trying to scrunch us in this little space, and I said, "*Take the streets!*" Well, there were policemen, but they weren't going to run us down. So we took the streets. We marched. It was a whole day. And this was the first national action of women since winning the vote in 1920—in 50 years. And it was an incredible, incredible experience. And we marched from Central Park down to the library, and then we had a rally behind the Public Library. When the media wrote about it the next day, even male chauvinist pigs said that all women looked beautiful that day. All women looked six feet tall. I mean, there was such a sense of pride in being a woman, this joy of being a woman. And I remember I ended my speech in Bryant Park recalling that in the religion of my ancestors, men used to pray each morning, "Thank the Lord for not having made me a woman." And the women would say, "I submit to the Lord. I submit to Thy will."

And I said, "From this day forward, I think women in this city and in this nation and in the world may be able to begin to say, 'Thank you, Lord, that I was born a woman.' "

WOMEN UNITE AND RESIST · WOMEN UNITE AND RESIST
ITE AND RESIST
The Feminine Mystique
Betty Friedan

AT HOME IN SANTA MONICA.

BETTY FRIEDAN

When the media wrote about the march the next day, even male chauvinist pigs said that all women looked beautiful that day. All women looked six feet tall.

THE LAST HURRAH

Meade Esposito: The clubhouses in the old days were the Clubhouses. I never operated behind closed doors. Always operated in the open. The biggest change was when Stanley Steingut, then assembly speaker, decided all legislators should have their own office [apart from the clubhouse]. That was the death knell of the clubhouse. Nobody came to the club. That was the beginning of the end. And I saw it coming.

Reform was beginning to set in, you know. And that didn't do too much good.

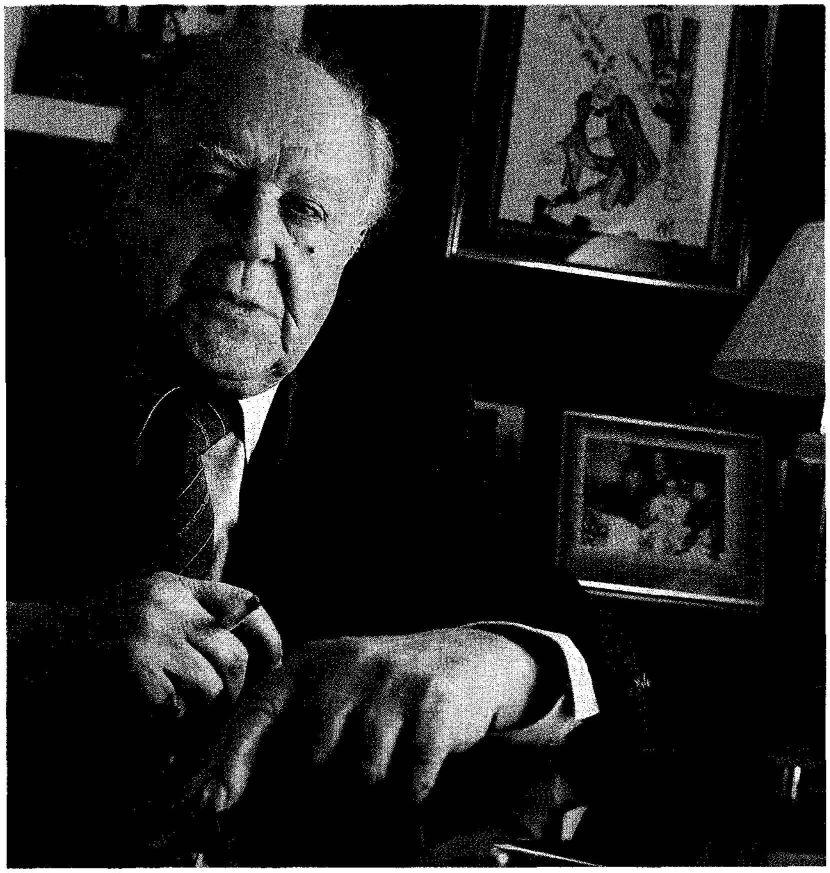
Daniel Patrick Moynihan: There was, as late as 1960, an old Democratic Party. It's just about gone now. It had been a party of the working class in the city. Always with an element of the New York elite. Jim Farley and Franklin D. Roosevelt. But it was a solidly working-class party. Which, like most such, was conservative in its life-style and its general operation. Catholic. Egalitarian. Redistributive. But not radical. No very great visions.

It had gone through a great challenge at the turn of the century, when the Russian immigration, which was largely Jewish, brought to the city a radical socialist vision. And there was a real fight in the streets, never quite understood, between the Tammany forces and the forces of a kind of European politics, a fight over who would speak for the masses. It was a clash between alternate political visions. In the end, Tammany won and the politics of ethnic succession resumed.

At mid-century, something profoundly new and different occurred. A new, middle-class element appeared within the party. That began to change the ethnic and the class composition of the Democratic Party. In the process, something happened to our politics, which had been incorporating black New Yorkers as simply yet another new group of arrivals. That sort of stopped.

I can remember in 1962, our candidate for attorney general was a black New Yorker—very distinguished man, one of Kennedy's ambassadors. And he was candidate for attorney general. Second most important position in state government. And no notice was taken of this as a big event. Then, about eight years later, there was a black candidate for lieutenant governor, and there was this enormous amount of attention that there is now a black member of the Democratic slate. The sixties changed that kind of cooperation process. Patterns of ethnic conflict arose that were different. An awful lot of ideas of how the early system worked are wrong. I think we lost with our old political system a mediating structure that accommodated legitimate ambitions and conflicts which now go unaccommodated.

Photograph by Nancy Ellison/Sygma.



MEADE ESPOSITO

When Stanley Steingut decided legislators should have their own office, that was the death knell of the clubhouse.

Carter Burden: [In 1969] I ran in a Democratic primary for City Council and won, and then won the general election. The district covered the Upper East Side roughly from 59th all the way through East Harlem. The cast of characters and the people I sat with and dealt with on a daily basis were Matty Troy, Donald Manes, Mario Merola, Stanley Friedman, Tom Cuite, Michael Lazar, Bertram Gelfand, Frank Smith, John Santucci, and Father Louis Gigante.

And there was a regular poker game in the basement that I was part of during these long waits for the budget, and the regulars were Troy, Manes, Merola, Friedman, Howard Golden, Mike De Marco, Mac Cohen—a councilman from Brooklyn who died several years ago—and myself. And one had no idea how notorious some of these people would become. I think I was the pigeon probably in that group, although I don't think I lost very much.

Stanley Friedman was Cuite's assistant at that point; he was a pure staff man. I found him totally charming—totally—and very smart and very effective, and I think I learned a lot about politics from him. If you wanted to try and get the bill passed or whatever, you really negotiated with Stanley.

Manes was in retrospect a clearly manic personality. He was either completely silent and repressed or very ebullient and speedy, if you will. This was a very sick man who needed psychiatric help more than anything else.

Troy was the most charming. If you had to take a guess at that point at who was the crook, Troy was a pretty good guess. Because he was always very candid. I mean, he would say if he were trying to blackmail Lindsay for a bill or to get something that he wanted.

He wasn't saying, "It's money." But he would say, "Oh, I made this deal" or "I promised my support." He was very open about his wheeling and dealing, whereas the others maybe wheeled and dealed but were pretty quiet about it.

I was 30 and not totally naïve about politics, but I really did not think that people were stealing. I thought the real-estate industry was stealing, and I thought there were people doing business with the city who clearly had conflicts of interest. But there was no way I could have imagined the kind of corruption and dishonesty that must have started then. I never got offered a bribe. I guess they thought I didn't need the money.

CLENCHED FISTS

Joseph Papp: I did plays that black theaters were afraid to do. *The Black Terror,* by Richard Wesley [for example]. But I had problems, too.

A couple of black guys came in, and they wanted me to do a play. I said, "I'm not going to do the play." They locked me in this small room. And then they said, "You come out and watch the play." And I came out and I sat and watched this play. I was the only one in this place. It was the theater downstairs here. And they locked all the doors. And they are doing this kind of violent play. Shooting blank pistols—I was hoping they would be blanks. I'm the only person sitting in that room. There were people running around, and shots ringing out, guys pointing guns at me. And I sat there, didn't know where the next shot would come from or anything else.

When it was over, the guy comes to me and says, "Hey, are you going to do this play?" I said no. I didn't like the play. I wasn't going to do the play.

People are banging on the door trying to get me out. So he says, "All right, we are going to burn this f---ing place down." There were people around, so they weren't going to do anything [right then]. They were going to come the next morning. Well, I had the cops out. I saw a bunch of them, about fifteen guys. They would sign themselves "The Matches." But we had no fires.

Pablo Guzman: I thought I was going to join the Black Panther Party. But then I went to Mexico, and when I came back, there was this guy at school with me and he was telling

Photograph by James McGoon/Wheeler Pictures.

us, "Look, we're Puerto Rican. The Panthers are fine, but we got our own set of problems here." It all kind of clicked. In May of 1969, I started attending these meetings, and that's what became the Young Lords Party. This guy Mickey Melendez introduced me to Juan Gonzalez, who is now at the *Daily News.* And Felipe Luciano, who has been a television reporter, and Geraldo Rivera was one of our attorneys. That was Gerry's connection into television. He went from us to Channel 7.

The Young Lords were never a gang. We came together from the beginning with the express purpose of being a political radical organization. We had breakfast programs and lead-poisoning-detection programs. And we had Puerto Rican–history classes and clothing giveaways and stuff. We were looking for a space; we were going around trying to find a space where we could do all these things. We weren't doing anything particularly militant. But we still frightened some people.

The rhetoric of liberation, talking about "Free Puerto Rico now" and "All power to the people." Some of those slogans made people angry. People saw us as the Puerto Rican version of the Black Panther Party, and back then, it was a fairly honest assessment, and the Panthers scared the heck out of everybody.

I remember one of the first press conferences we did. I was in a black leather jacket and shades, and I had an Afro. I saw myself that night on the news and I said, "Boy, I don't know about this image."

I was a child of television, and I knew this was not the image that we wanted to convey. Because even if what we were saying made sense, nobody was going to listen to it because they were going to get stopped right at the threshold. So I put on my regular glasses. I didn't have a tie or anything, but I just put on a sweater. And the next time we had the press over here, we had coffee and doughnuts. And I told everybody to be cordial rather than, like, use a lot of rhetoric. Our joke was "Good P.R. done by P.R.'s."

THE COLOMBO SHOOTING

Barry Gottehrer: Part of what we went through in '69 and '70 was the beginning of the backlash: Lindsay did everything for the blacks and Hispanics. He wasn't doing enough for the whites.

Colombo had a demonstration with the Italian-American Civil Rights League. We were very much involved with the preparation of the event, which took place at Columbus Circle. That morning, Colombo came over to me and asked me to make sure there were no vendors other than their own, so they could make money selling frankfurters and pins and everything else.

And I would say that within no more than ten minutes, maybe close to two minutes, after he finishes talking to me, he walks away to have another conversation. I'm talking to Barry Slotnick, who is the lawyer for the Italian-American Civil Rights League, when what sounded like a firecracker [went off]. I have never been around a pistol shot in my life. Almost like a cap gun going off, not even as loud as a backfire. I remember people saying, "Get down," and everybody falling on the ground. And the next thing you heard was another series of shots, because someone then shot the guy who shot Colombo.

No one was quite sure what was going on. An ambulance came very quickly. They took a body and put it into the ambulance. I had a very strong sense it was Colombo because he was wearing the same color clothes he had on when he was with me a couple of minutes before.

Slotnick was all right, but the cop next to me, who was assistant chief inspector, got shot in the ear, so there was a little blood near us. And things were in chaos.

Within a half-hour, I got a better understanding of what had happened. Some black guy who was posing as a photographer got into the crowd, shot Colombo, and was almost immediately shot and killed. Colombo had been taken to the hospital right there, which is St. Luke's–Roosevelt Hospital.

Within an hour, we received reports from the police that the Italians were going out in the Bronx, Brooklyn, and going to start killing blacks. So I went over to the hospital, largely to try to find Father Louis Gigante. He's a priest from the Bronx. And I walked in the hospital, which was total confusion. It was about one to one and a half hours after the shooting, and anybody who wanted to shoot up anybody could have walked in there.

> *People were saying, "Get down." The next thing you heard was another series of shots, because someone then shot the guy who shot Colombo.*
>
> **BARRY GOTTEHRER**

I was suddenly ushered into a room. The Colombo family was there: his wife, his two sons. Connie Francis was the only entertainer. She was in the room; her husband, who was a hairdresser from Vegas, was in the room. And suddenly, I was like a hero. I was part of their inner family.

The reason was that Barry Slotnick told them I tried saving Colombo's life when he was shot. I hadn't, as far as I know, though. I don't know why he told them I had. But anyway, they were very cooperative; they did call the Bronx. They did not want trouble. And everything was fine.

About a week later, I received in the mail a letter on Italian-American Civil Rights League stationery, from one of Colombo's sons. And it said, "Dear Barry, my mother thanks you, I thank you, my sister thanks you, everyone thanks you. My father is in a coma, and thanks you for all you have done for our family now, in the past, and for now in our time of need."

Colombo stayed alive for about two years, I think. Never really came out of a coma.

'THE COUPLE OF THE YEAR'

Diane Von Fürstenberg: In May 1968, I was in Paris. It was very intense. I was somewhat at a crossroad. I was really sympathizing with the '68 events and the barricades and our generation and all of that. But in 1969 I got married, and then I moved here. I started to work and I was caught into success. And I just became a symbol of what I really didn't approve of.

I was 22. This was the first time I had been here. And I was surprised because I imagined it as being more modern. And it was quite archaic, in a sense. But it was so much fun because everything was cheap and easy and so many people were trying things and we had just finished the sixties and the craziness, and there was still the Vietnam War and therefore a lot of rebellion within our own generation.

I really went deep quickly into work. And because I was a little bit unique, I became very successful. I had a very down-to-earth product, my wrap dress, which was really a uniform. It was just a simple little cotton-jersey dress that everybody loved and everybody wore. That one dress sold about 3 or 4 million. I would see 20, 30 dresses walking down one block. All sorts of different women. It felt very good. Young and old and fat and thin and poor and rich. Eighty-six dollars. Retail.

So I kind of campaigned, promoting my dresses, and at the same time I was visiting America. I used to take a lot of planes. And very often, I would take early-morning planes so I would be with my children the night before. And I was the only woman in those planes. They were all businessmen.

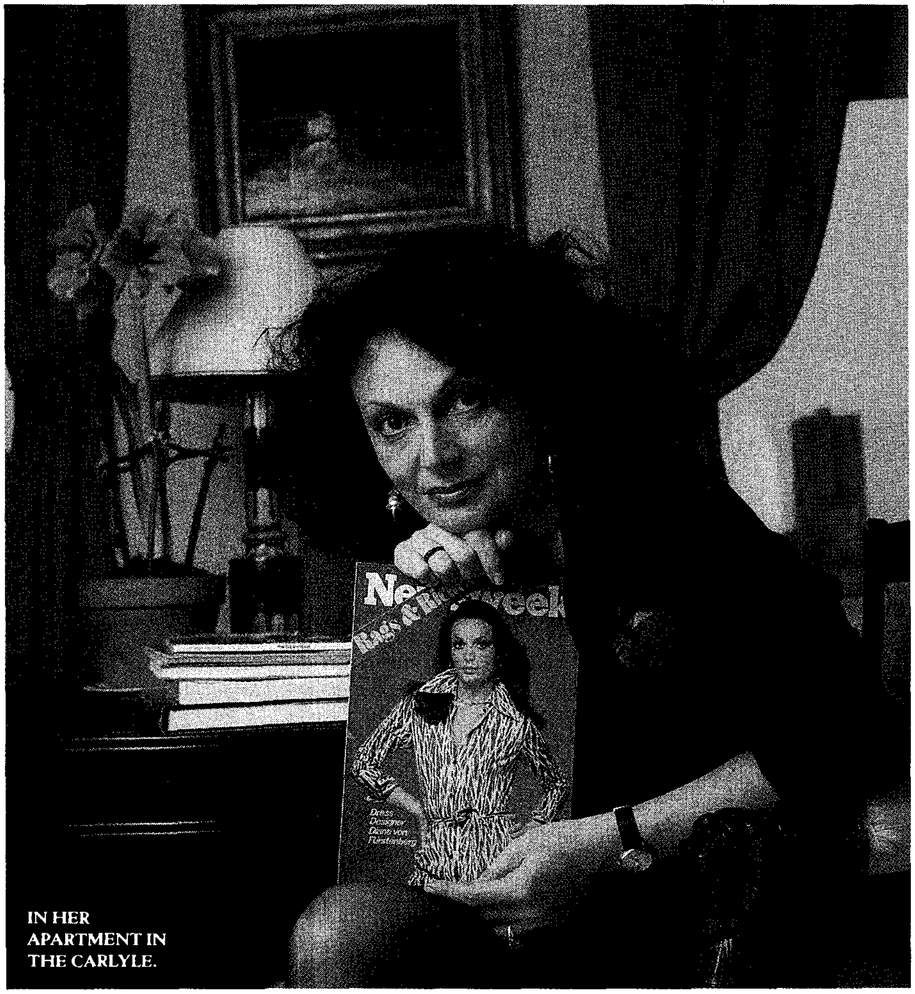
I remember one day I was written up on the front page of the *Wall Street Journal.* And so I was in the plane early in the morning and I had a whole bunch of newspapers, magazines, and I had the *Wall Street Journal* right on top. I will never forget that. There was this guy who sat next to me, and he was just trying to—I mean, for him I was a broad. And he was kind of trying to pick me up, and then he sees that the *Wall Street Journal,* which I wasn't reading, was just there, and he said to me, "What is a nice girl like you reading the *Wall Street Journal* for?" And I looked at him.

It would have been so easy for me to tell him, "You know, you fool, here I am covered in the *Wall Street Journal,* so just shut up." But I was so proud of myself because I said nothing. It was a bigger satisfaction to me not to say anything.

They put us on the cover of *New York* Magazine in 1973. "The Couple of the Year." "The Couple That Has Everything. Is Everything Enough?" I read it and I read it again. I guess that it looked like I had a strange marriage. I don't know. I just thought the first story was a little pathetic, so to speak. But it was pathetic because actually this girl, Linda Francke, realized that my marriage was a little absurd.

And then I got involved in all that media thing. But I was so young and I really didn't realize. And my marriage fell apart. Then I was alone with my kids and my work, and I lunged into the work and I was very, very successful.

So the seventies for me were euphoria. You know, they were probably a euphoric decade for most people. But my euphoria was a very productive one. It wasn't so much just play and drugs and rock and roll. It was a euphoria of career success. And obviously, I was very young. I mean, you know, by the time I hit 30, I had everything I have now.



IN HER APARTMENT IN THE CARLYLE.

Photograph by Dana Fineman/Sygma.

DIANE VON FÜRSTENBERG

It was a simple little wrap dress that everybody wore. All sorts of women. Young and old and fat and thin and rich and poor. Eighty-six dollars. Retail.

CUOMO CALMS CORONA

Sid Davidoff: In Corona, Queens, the Board of Education had a plan to build a playground for a high school that would take up approximately 69 homes because of the largeness of the playground. And they were just going to condemn the property. It was basically an Italian lower-middle-income, blue-collar working community, a very solid community; still is. And the homeowners were in great part first generation, over from the old country to New York to make their life. As a symbol, they had brought these trees, these fig trees from Italy, over with them. And that's what the press wrote about, you know—we are going to uproot this fig tree from

Italy. I mean, it became really a little crazy in that regard.

We went in there and began attending their community meetings to see what we could resolve. That was when we first met Mario Cuomo. He came to us through Jimmy Breslin.

Cuomo became the community's spokesman. Articulate even then, as now, and never unreasonable. A good lawyer, and he certainly had the press, guys like Breslin, who were ready to write all kinds of features. We came very close to the community after that. The result was, they never did fill that playground in that spot, and, in fact, we had a party with the community that Cuomo came to and the mayor came to, and it was a big victory for them and, we felt, for us, because it was one of those times you say, "Yes, you can fight City Hall." And Cuomo came to emergence through that.

Jimmy Breslin: Mario Cuomo used to play in the press league, and I worked at the Long Island *Press* in the 1950s. But who ever knew? It was a name in a Long Island *Press* box score. Joe Austin's All-Stars. Cuomo.

So then there was this Corona thing during the second Lindsay administration. And Mike Capanegro, who was an old assemblyman, was trying to get back into office there. I went down there on a Sunday night with him. I said, "This is some shot for you. I guarantee you can do good here." And there was a meeting in a garage. This guy got up and talked and I said, "Is that the guy from South Jamaica? The same guy from Joe Austin's All-Stars?" Cap says yes. He could say English, which was more than anybody else could. He was very smart.

Mario Cuomo: Breslin did the following: Breslin walked into a meeting at which one of the local legislators was announcing to the Italians of Corona that the reasons for their problems were a lot of people with names like Goldberg. And Joe Lisa—the city councilman now, was an assemblyman then—stood up and made this magnificent speech in which he talked about discrimination and bias: "They used to call us guineas, dagos, and wops—what a terrible thing that someone was suggesting that just because people are Jewish they are trying to hurt us." He made this rousing defense of Jewish people and I don't think there was a Jewish person in the room.

Mike Capanegro was trying to make a political comeback, and saw in the anguish of the people of Corona an opportunity for a score, and brought his buddy Jimmy Breslin to see how he could insinuate his way into the picture. After Joe Lisa spoke, I spoke to the group and said pretty much what Joe Lisa had said before me and had said much better than I eventually did.

That's where I met Breslin. Breslin, with his big, burly sweater, I recall, walked up to me in his typical Breslin brusque manner—without ever introducing himself, because obviously the world knows that under that shock of black hair there could only be one human being—and he talked to me and I talked to him. He said, "I want you to tell me the story, the whole story."

I sat down in a restaurant until early morning explaining the high school, the homes, and moving ashtrays around on the table to show him how you could build a school and a playfield and save the homes. And he said, "That's very easy." I said, "Yes, easy if you could get the mayor to pay attention." And he said, "I'll talk to the mayor." I started laughing, and I said, "I have been at this"—I don't know how many years it was by then—"five or six years and this guy doesn't want to hear about it. We don't count. There are no votes here. I have 150 families, maybe. These are not people who vote, and if they all voted, what difference would it make to Lindsay? He won't get their votes anyway." I said, "The guy won't listen to us. I have to beat him in court."

Breslin said, "Don't you worry. Don't you worry. I'll get this guy." Eventually, Breslin walked into Lindsay's office, as the story was told to me by someone other than Breslin, and said, "You're just a big Wasp. You don't know anything. You got to sit down with these people." Lindsay, just to get rid of Breslin, assigned Dick Aurelio to talk to me. [Breslin] called me up and said, "I told you I'd get you in. Come on up."

He took me to City Hall, walked me into the room, introduced me to Aurelio. I sat down and Aurelio said, "Would you like a cup of coffee?"

I said yes, and Breslin said, "Forget that bullshit. Show him the ashtrays." And I did it with ashtrays on Aurelio's table. Then, eventually, Dick was terrific.

IN CORONA, QUEENS, IN 1977.
LOVES MARIO CU
CORONA 69 HOMEO
OUR LT GOVER
CU

Democracy is not an efficient vehicle. Have a king—that's efficient. We were designed to be as efficient as possible while being fair.

MARIO CUOMO

I think, from that point forward, a new sensitivity developed in government, a new sensitivity that said, Look, this can't be done from Manhattan when you're dealing in Queens. You have to be more careful; you have to give the people a fuller opportunity to participate. Of course, that will slow you down; democracy slows you down. Democracy is not an efficient vehicle. An efficient vehicle would be a totalitarian or an authoritarian vehicle. Have a king who can do it by ukase—that's efficient. We were not designed to be efficient; we were designed to be as efficient as possible while being *fair*, and while giving the people an opportunity to function.

Corona was the end of the Robert Moses era of government. It introduced a whole new, more complicated way of life that occasionally cost you progress.

I believe that is what happened in Westway. Westway was a Corona-type expression of opposition by citizens against government's firm judgment. I happen to believe government's judgment was correct; government's judgment in Corona was not. But in both cases, I respect the process, and said so, notwithstanding I lost in it in Westway.

Photograph by Janie Eisenberg.

TROUBLE IN FOREST HILLS

Herman Badillo: In 1968, I had agreed to build some scattered-site housing in the Bronx, where I was borough president, and Mario Cariello, who was then the borough president of Queens, had agreed to build some scattered-site housing in Queens, and the borough president of Brooklyn had agreed to build some.

I got my housing approved, but I spread it into different areas. I put in some housing in the Italian community of Throgs Neck. And I put in some housing in the Irish community, Bailey Avenue. And I put in some housing in the Jewish community, around Pelham Parkway.

> *It may be a good concept on paper to go into a community like Forest Hills with scattered-site housing, but it was a devastation politically.*
>
> **SID DAVIDOFF**

In Queens, Cariello left as B.P. and they put it all in one place, this one large housing project in the heart of the Jewish community. Once again, you have the Jewish community pitted against the black and Puerto Rican communities. And then Cuomo came in and entered into what was called a compromise. But from the point of view of the black community, it was not a compromise, because it was made into a project for the elderly and there had not been many black and Puerto Rican elderly. So it was, in effect, a repudiation of the concept of scattered-site housing.

Sid Davidoff: We went into scattered-site housing, which every political adviser to John Lindsay thought he was wrong about. It may be a good concept on paper to go into a middle-class Jewish community like Forest Hills with this kind of housing, but it was going to be a devastation politically. He didn't care. He was willing to take political turmoil. He felt it was the right thing to do from a public-policy point of view.

But Forest Hills followed us through the whole second term with Lindsay, even when we went to Florida in 1972 campaigning for the presidential nomination. They would hand out the flier about how Lindsay wanted to destroy neighborhoods by putting people in there that don't belong. Handed it out to these old people in Florida. I think it was a disaster because it upset a community that we had already upset in terms of decentralization and the teachers' strike, basically a middle-class Jewish community.

Ed Koch: Many of my opponents today date from the fact that I said that I was opposed to the three 24-story buildings to be built in Forest Hills because I thought it would be destroying a middle-class community. It would be placing 4,500 people on welfare in a two-fare zone, so they'd never be looking for jobs. And that this construction was the highest-priced construction ever spent for low-income housing because it had to be built with air-conditioning and other measures because it was in the flight pattern of La Guardia. And you had to have anti-noise materials, which are very expensive, to make it livable.

I said that it should be scaled down. It was too late to eliminate it because the steel structure was going up, and I urged that it be scaled down. I remember Mario Cuomo came to interview me, and his ultimate proposal is the one that I had advocated first, publicly. I'm sure there were others, including himself, who came to the same independent conclusion, but it was what I had advocated before anybody was into this and what I was being denounced for.

And so I found it interesting and, indeed, amusing that the very liberals who denounced me for opposing this program, as it was initially enunciated, [were] praising Mario Cuomo then and now and pointing to his perspicacity when they denounced me at that time for having advocated the very same thing. It made clear to me that substance is not what liberals care about. What they care about are litmus tests.

Mario Cuomo: I believe the mayor is essentially correct, that his position was very much like what I eventually concluded, which was not brilliant by any means. But the liberals denounced me too. I quieted the situation, or helped to quiet the situation, but the essence of the compromise is that you leave both sides a little unhappy, and that surely happened.

I went on from Forest Hills to a race for lieutenant governor, in which the New York *Post,* then the liberal newspaper, would not interview me, in which the Liberal Party, led by Alex Rose, would not interview me, in which the Democratic National Committee that loved the mayor gave me zero votes, not one vote at the convention. So the liberals killed me in 1974. They backed Tony Olivieri, and they called me a "Queens conservative."

SoHo Rising

Annie Flanders: I had my first loft in 1968 on Spring Street with a ten-year lease. My rent was $150 [a month] for ten years, and it was astronomical. I was "taken" by the landlord, who realized something was happening down there, according to my friends. But I was going to pay. This was about a 2,500-square-foot loft on Spring between Mercer and Greene. It wasn't called SoHo then.

I moved into [another] loft in 1974 on the corner of Broadway and Houston Street. It was this 2,400-square-foot loft where we had a four-year, a three-year, and a three-year lease, and the rent went up progressively from $400 to $425 to $450 over ten years. We were the first to come into the building. It had been a plumbing-supply building. The neighborhood was called SoHo then, yes.

I did a piece when I started working for the *Soho Weekly News* in 1976 on every store in SoHo. And I think there were about twenty stores. I covered every shop on West Broadway, on Prince, on Spring, and there was one on the corner of Broome and West Broadway. So that was about it. But then, over the summer, I would go away for a weekend or something, and I would come back and a new store would be open. It was a phenomenal flow of happenings. It just kept going on and on.

Leo Castelli: In 1970, SoHo was nothing. It was the desert. Paula Cooper had been here. She had to come here because she was on La Guardia Place and the building was sold. So she had to move out, and found something small on the second floor on Prince Street. And she was actually the first

IN HIS WEST
BROADWAY
GALLERY.

LEO CASTELLI

In 1970, SoHo was nothing. It was the desert. Paula Cooper was actually the first important dealer who came down here, just forced by circumstances.

Photograph by Timothy White.

important dealer who came down here, just forced by circumstances.

My assistant Ivan Karp decided to go out on his own. He wanted to be his own man. We had a warehouse up on Amsterdam Avenue and 108th Street, and since the space was very large (it was a garage), we did have some splendid shows. It gave him an idea to look for larger space. And so he looked around, and then came down here to SoHo. And he saw that here there was space. And inexpensive space, at that time.

And so he had the gallery to begin with on West Broadway, and he really started the movement. Then, when my warehouse building was demolished, I knew where to find new large space. So one year after he got his space here, I started looking. And I found this space. There was a printing plant here before. So I picked this floor and André Emmerich picked the fifth floor, and the packers and movers from Amsterdam Avenue took the ground floor. And Ileana Sonnabend came in rapidly after that, and then John Weber came in. And instead of being a storage space, it became a gallery. And I had to keep looking for storage space.

> *The cops thought they'd get some limp-wristed queens who'd run like hell. Instead, they got some pissed-off queens who were not about to run.*
>
> VIRGINIA APUZZO

Hilton Kramer: It was our generation that moved into SoHo. There were artists and people in the art world. At the time that we bought our house in Connecticut [in 1968], we were deciding between this house in Westport, which, by the way, was incredibly cheap—much cheaper than the loft—and a loft that a friend was giving up at Broadway and 10th Street.

I must say I was never sorry to miss out on the SoHo thing, because I have always found SoHo extremely repulsive. At almost all levels. As the art critic for the *Times,* I usually spent a lot of time in SoHo going to exhibitions. And I always talked about what I called my SoHo hangover, which had nothing to do with alcohol. In fact, alcohol was the only cure. That was the hangover you got from looking at big quantities of bad art at one time. It wasn't that the art in SoHo was necessarily always worse than the art uptown. But whatever was in SoHo, there was always so much more of it that if it was bad, which most exhibitions are, you have to spend so much more time looking at so many really lousy works of art.

I used to go into Dean & DeLuca to look at the produce and the cheeses—just to look at something beautiful.

GAY PRIDE

Ronnie Eldridge: During the second Lindsay administration, I was the big contact at City Hall for the gay community. I was special assistant to the mayor. Well, the first gay man who came to City Hall was sent to see me. His name was Mark—I forget his last name. He looked just like me. He had hair like mine. We became quite friendly. And he told me all the problems they had. If they walked up Third Avenue three abreast, the police would stop them and ask them for a parade permit. They were really being harassed. There was a big meeting place in the trailer trucks on West Street. And the police would go with guns raised to get them out.

The first Christopher Street march that they had, they arrested transvestites. The cops said, "There's a city ordinance that you're not allowed to wear a mask on the street." So we had a meeting in the Manhattan South police precinct to set up the rules for the second march. And they asked the police commander, whoever he was, about a transvestite, and the guy didn't know what that meant. And the detective sitting next to him said, "That means they are wearing costumes, chief." I'll never forget that.

Virginia Apuzzo: The Stonewall Riots are considered the major, major turning point in the modern lesbian- and gay-rights movement. It was the beginning of the gay members of the community talking back publicly. The cops came in [to the Stonewall Inn, on Christopher Street], and they thought they'd get some limp-wristed queens who would once again run like hell when the lights went on. Instead, they got a group of pretty pissed-off queens who were not about to run. They were tired of police harassment, and they fought back. And that fighting back marked a real change for the community. For most of our lives, we were content to have government simply leave us alone. Now we were going to let them know that we weren't going to stay in the dark like roaches and run like hell when the lights go on.

Ellen Stewart: Harvey Fierstein came to me when he was sixteen years old. And then there was Candy Darling. She came in with Andy Warhol in May 1971, when he did the play *Pork.* And then she did Tom Eyen's *The White Whore and the Bit Player,* and several other things. Jackie Curtis, Candy, and Harvey were like my three daughters. But Candy had those silicone injections. And that's what killed her. She was getting sick from it all the time. It was like a slow thing, a *Camille* kind of thing. The sicker she got, the more beautiful she was.

Nobody used the term "gay theater" in those days. I had never heard the word "gay" that much. At least I don't remember hearing it. We didn't call it anything because so many of the boys were in drag. I remember when Harvey would come down the street, I would tell him all the time, "If I could get those bloomers off you, you could be a very big star." He always had the talent.

ROCKY MOVES UP

Robert Wagner: When Nelson Rockefeller was here, he held that Republican Party together, and they were strong in New York. And Jake Javits never had a primary fight while Rockefeller was alive and in power. Rockefeller made sure of that.

When Rockefeller was no longer around, there wasn't anybody to say, "Look, fellows, you can't do that to this man."

Meade Esposito: Rockefeller needed some votes to get his budget passed. So one day, I get a call from Jerry Finkelstein, the publisher of the New York *Law Journal.* He says, "Hey, this guy Rockefeller would like to meet you." So I go up, and there is [assembly speaker] Stanley Steingut and Al Blumenthal, a good friend of mine. So Rockefeller's not there yet, and I'm looking around. And I like art, I like to browse a lot. I used to go to 57th Street and browse around for hours. So I'm looking at something, and in comes Rockefeller. I'm looking at a Picasso. So he comes right over to me and says, "You're Esposito?" I say yes. He says, "You like art?" And I said, "Yes, I like Picasso." He said, "Why?" I said, "He's got gutsy strokes, this guy. What does this cost?" He says, "Eight hundred thousand dollars."

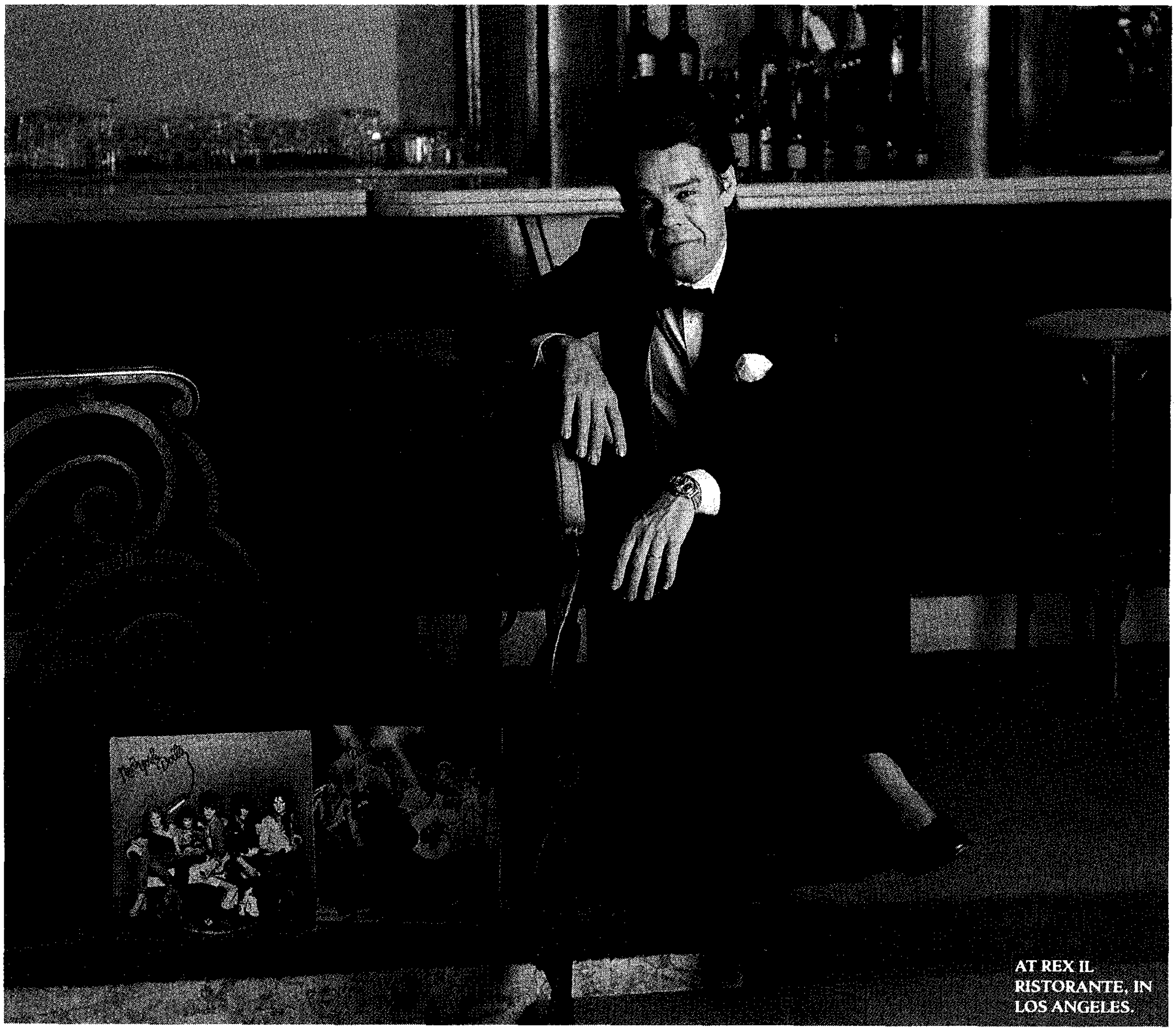
And this is as true as God made little apples. So I said, "Show me something else. How much is this?" He said, "Six hundred thousand dollars." Within about five minutes, he had shown me about $10 million worth of art. I said, "You know something? Your goddamned wealth is obscene." He starts to laugh, and he says, "Will you tell that to Happy?" And she laughed and we became very friendly after that. I liked him. I respected him.

One day, I get a call from a reporter. I think he was working with the Washington *Post.* I said, "What does that son of a bitch want?" So I call him back because they'll print the story and say I was not available for comment.

At the time, Rocky was up for vice-president, and he had to make all his disclosures about who he gave things to. And my name was there with this Picasso. So the reporter said, "The story around town here is that you took a $700,000 Picasso off the wall and you walked out with it." I says, "The f---ing thing is worth $200 and it spoiled my wife's color scheme."

THE BIRTH OF PUNK

David Johansen: Mercer Arts Center. Around 1972, my band, the New York Dolls, was playing there a lot. It was really quite a sight to see. I used to say we were early movers and shakers in the ecological movement—because we would wear anything. It didn't even have to be clothes. Old garbage bags, stuff like that. We had to try to outdo and outdress our audience, which wasn't easy. It was a very colorful group that



AT REX IL RISTORANTE, IN LOS ANGELES.

DAVID JOHANSEN

We would wear anything. It didn't even have to be clothes. Old garbage bags, stuff like that. We had to try to outdress our audience, which wasn't easy.

Photograph by Kate Simon.

would come to see us. There was a group called the Amazons, and there were guys in drag and lesbian bikers, and all kinds of kids. And we would play songs of teenage angst at very high volume. It was all very conducive to dancing, listening, and falling in love.

Danny Fields: The Ramones came about because I was doing a weekly column in the *Soho Weekly News,* [and] the Ramones very much wanted to be in my column. So I went to see them. It was everything I wanted to hear. I was knocked out. This is what I want rock and roll to be.

Someone finally figured it out. You know, two minutes with a melody, and loud and fast. No more slow music—hooray! About two weeks after that, I decided to manage them.

> *Abe Beame is an accountant, you know, but it's hard to understand that he has that title. Nice man. But what he did is terrible, terrible.*
>
> **ED KOCH**

David Johansen: The whole disco thing never did much for me. I used to go to CBGB's around 1975, 1976, though I never played there myself. I was performing with my band over at the Bottom Line and the Academy of Music, which is now the Palladium.

But I remember being in a rehearsal hall downtown with my group and hearing the Ramones for the first time. And they were just cranking away and I said, "Ugh, you guys oughta give it up." And look, they're still at it.

When I saw the Talking Heads, I said to their drummer, "Look, you're a nice kid. You don't want to do this." I was kind of cynical by then. I was kind of the grandfather on the scene. I was, like, 26. And I'm really glad none of them listened to me.

ON THE BRINK

Felix Rohatyn: A lot of things led to 1975. There were changing patterns of unemployment in the city in the sixties, a significant drop in manufacturing jobs, and there was the flight of the middle class to the suburbs. There was a significant increase in the municipal labor force, partly fueled by the organization of the municipal labor unions as a political force. Because of the exodus of the middle class to the suburbs and the downward pressure on private employment, you had big, big pressures on the budget, a lot of which were kind of papered over with accounting gimmicks. That was more and more the beginning of a trend to pay expenses out of the capital budget, to starve the capital side of the city.

So the lack of real accounting, the use of gimmicks, and the use of short-term debt all over the place to pay for all these deficits created a situation where, by 1974 or 1975, the city was having more and more trouble selling its paper because the amounts became so big. By the time 1975 rolled around, even though the city didn't quite know it, the city needed almost $1.5 billion simply to finance these deficits.

The state of mind was "There really isn't a problem here, and if we hold tight, the banks will finance it because they always have." The banks just couldn't.

Victor Gotbaum: I remember sitting next to Mary Beame at a dinner that Roy Goodman gave in honor of Abe having just been elected. I was talking to Mary and she was talking about her Abe like he just got promoted. It was kind of cute.

He's a guy without a bad bone in his body. If you know Abe and you don't like him, you're not normal. My difficulty with Abe was when we would disagree and we would argue, I would see across the table the Jewish father I always wanted. I could never get angry at him. I just couldn't. And my negotiating ability is part humor and part anger. I had the humor, but I never could come up with the anger on Abe.

Abe inherited a bad fiscal situation. We were used to increasing our debt, we were used to borrowing. Not only did everyone do it, even Nelson Rockefeller agreed to do it. And someone had to pay the piper. Anybody who read the goddamned budget knew that sooner or later the ax was going to fall, and the ax fell on Abe's administration.

I think Abe became overwhelmed by it, and in that accountant's mind of his, you don't make these fast changes. Although everybody was hammering him. I think history has been a little too hard on Abe. He did come out of it. He did eventually move. He made the sacrifices; he was the old civil servant.

Paul O'Dwyer: Let me tell you about an incident that happened after I came in as City Council president. I had a young Puerto Rican lawyer I sent as my representative to the pension board. I said to him, "Look, you go in and you listen. This is a very good board and they are very honorable people and they have a good reputation. If you listen and learn, you will, in time, be the Puerto Rican pension expert in this country."

He came back to me and he said, "Paul, I don't know whether or not I understood the idea. You said this would teach me?" I said, "Yes." He said, "Did you know the Transit Authority owes the city pension board some $100-million?"

I said, "Look, son, you've got that all upside down. That couldn't be so." And he said, "I believe I'm right." So I'm laughing at him because he is so new and he doesn't know.

I walked down the hall to Jim Cavanagh, who was the money man for Abe Beame. And I said, "Jim, my man tells me something—you have to forgive his ignorance and his youth and his inexperience—that the Transit Authority owes the pension fund $100 million." He said, "Yes, it does."

So I said, "Why? I'm an old-time labor lawyer. If in my practice the employer owed the pension fund $84, we followed him to the death. Because it's not his money." And he said, "If that doesn't happen, you have to raise the fare." And I said, "You're maintaining a fare on borrowing some money from the pension fund? You know, Jim, that's a hell of a way to run the city." But I knew something about it, and they corrected it.

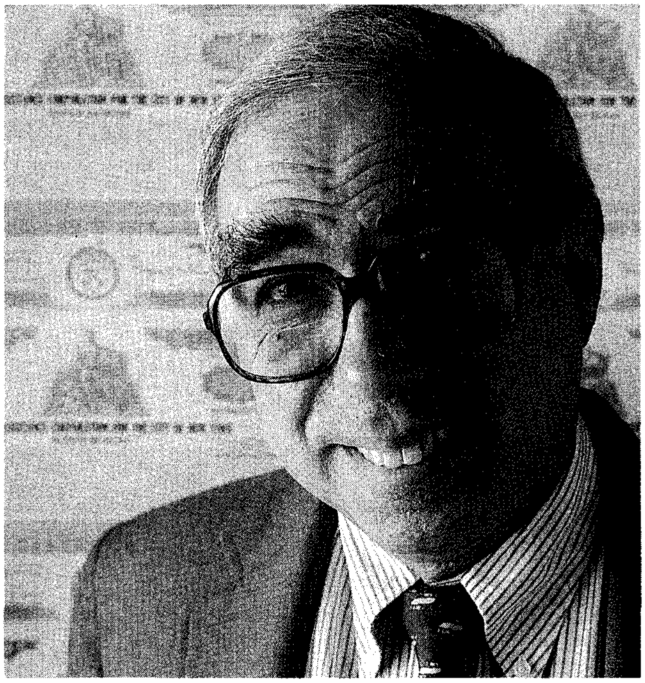
The young lawyer went back to Puerto Rico. After my experience of telling him what was in store for him and falling down in the first half-hour, he felt that my advice wasn't very much good, either.

Herman Badillo: Unfortunately, Beame got involved in the fiscal crisis, and instead of being able to look at what I considered to be a more important issue, the racial crisis, everybody's attention began to go in the other direction, the fiscal crisis. Which resulted in aggravating the racial crisis because the cuts that were made obviously hurt black and Hispanic people more than the other groups.

Felix Rohatyn and the investment bankers and the geniuses who put together the solution to the fiscal crisis say that it was a fair thing because every service was cut. That isn't true.

Debt service was never cut. The bankers didn't lose a penny. The bankers ended up doing very well.

People who I know, investors in Big MAC [Municipal Assistance Corporation], they did incredibly well. So interest statements were not cut. Tuition was increased. Subway fare was increased. Hospitals were closed down. People were fired. So you had a disproportion. It was a time when gradually the black and Hispanic community were beginning to move into city government. So when you say you are not going to hire any more policemen because you can't afford it or any more sanitation men or any more traffic-control people or any more teachers, you are cutting people out. The ones who are there remain, but the new groups that were just making their way in do not get the opportunity to move ahead.



FELIX ROHATYN

The state of mind was "If we hold tight, the banks will finance the deficit because they always have." The banks just couldn't.

Ed Koch: The fiscal crisis began in '75. I was in the Congress in 1975 and I remember—I can't remember his second name—Jack something or other, from Citibank, coming down to tell the congressional delegation what was happening in New York. I was the secretary of the delegation, so I called the meeting, and I think maybe three people came because it's such a boring subject. Fiscal crisis?

And I'm listening to Jack whatever-his-name-was, and my eyes are bulging because he's telling me we're on the edge of bankruptcy, and I don't even think I appreciated it at the time. It was like somebody escaping from the Warsaw ghetto and saying they're killing people there. Nobody believed it.

But we soon came to know the truth when the banks stopped lending money. Abe Beame is an accountant, you know, but it's hard to understand that he has that title. Nice man. But what he did is terrible, terrible. In putting this city at such great risk, through his lack of appreciating the financial stewardship that he had. He was spending money he didn't have. He had capitalized expenses.

When I came in, there was no capital budget. That's why it took such a long time to restore our infrastructure, which is pretty good now. Because it hadn't received any attention for years, because the moneys that we were raising through the sale of bonds were being spent on hiring cops and teachers and fire fighters, which you're not allowed to do by law anymore.

Victor Gotbaum: We had to make a decision, for example, on giving the city new money—$2.5 billion worth of pension funds. And this was a big risk. If we did not give the $2.5-billion, then there is no question that the city would have defaulted. Felix Rohatyn agreed, and felt that it would be the lesser risk to give $2.5 billion than to go into default.

The banks never came up with any new money. Nobody realized. What Felix got them to do was to stretch out their loans, and they made a certain amount of sacrifice, but we made the real sacrifice.

The two groups that were against it were *The Village Voice* and the *Wall Street Journal.* The *Wall Street Journal* wanted default because they wanted to kill the unions. *The Village Voice* wanted default because they wanted to kill the banks. I mean, it was ridiculous. And we went ahead with the loan. There was a middle road, and we took that middle road.

You know, to this day they still burp about it. But the truth is, this union came out of the crisis as the leader in New York City. We survived.

Abe Beame: After the election, I appointed a transition committee to see just what the fiscal situation was. And I got a little chill when I got their report. They indicated that for the year we were in, there was going to be a $1.3-billion deficit. Then when I got in, the actual shortfall was a billion and a half, not including $800 million of expense items financed with bonds. So I had a tough fiscal problem. As a matter of fact, I used to say that La Guardia and I had two things in common. We were both short physically and fiscally. We saw eye to eye because of our height, and we both had a tremendous deficit. But of course, mine was much bigger.

I wrote to the unions and the union trustees of my pension funds, and I urged them to buy city bonds. And they did. And no matter what anybody tells you, it was the unions that saved the city. I even had the union buy MAC bonds. And the only time MAC was able to go into the open market was when I cut the budget by a billion dollars. At which time I also cut the work force of the city by 65,000.

I was involved with the U.S. Conference of Mayors, who were sympathetic to our problems. And I had undertaken a campaign to have the federal government guarantee the bonds of New York City, just as they guaranteed the bonds of other foreign countries and to whom they loaned money at 2 percent or 3 percent. And I tried to get President Ford to recognize that. He was already reticent about it. And he made a couple of speeches, one of which is referred to as the "Drop Dead" speech he made at the National Press Club. But

Photograph by John S. Abbott.

he never said "Drop dead." It was interpreted by the *Daily News* headlines, which, by the way, cost him the election, among other things.

I had a million copies printed during that election. And of course, I was very much involved with Jimmy Carter, so New York State eventually went for Carter and that was 41 electoral votes. That gave Carter the election.

Anyway, after Ford made that speech, they invited me to answer him a couple of weeks later. I went with great trepidation, and when I spoke, I indicated just what it would mean for the country, because we do business with a lot of cities in the country, and with companies all over. I talked about how all the cities would be affected and also made the point that 60 percent of all Americans could trace their roots back to New York City, and if New York City had ever gone into default, it would affect the whole country.

I had trepidation because I thought all these reporters would start shooting at me. Well, I never had a greater thrill than the reception that I got. It was terrific.

Jimmy Breslin: FORD TO CITY: DROP DEAD. It was a good headline. I was there. Bill Brink wrote it with Mike O'Neill. It came out of the Garson Kanin line in *Born Yesterday:* "Do me a favor, Harry. Drop dead." They did it in fun first, until they looked at it. Like, "Here's one—'Ford to City: Drop Dead,' " and somebody said, "Yeah, yeah." And then somebody looked at it a second time and said, "Holy Christ, yes! Put it in the paper."

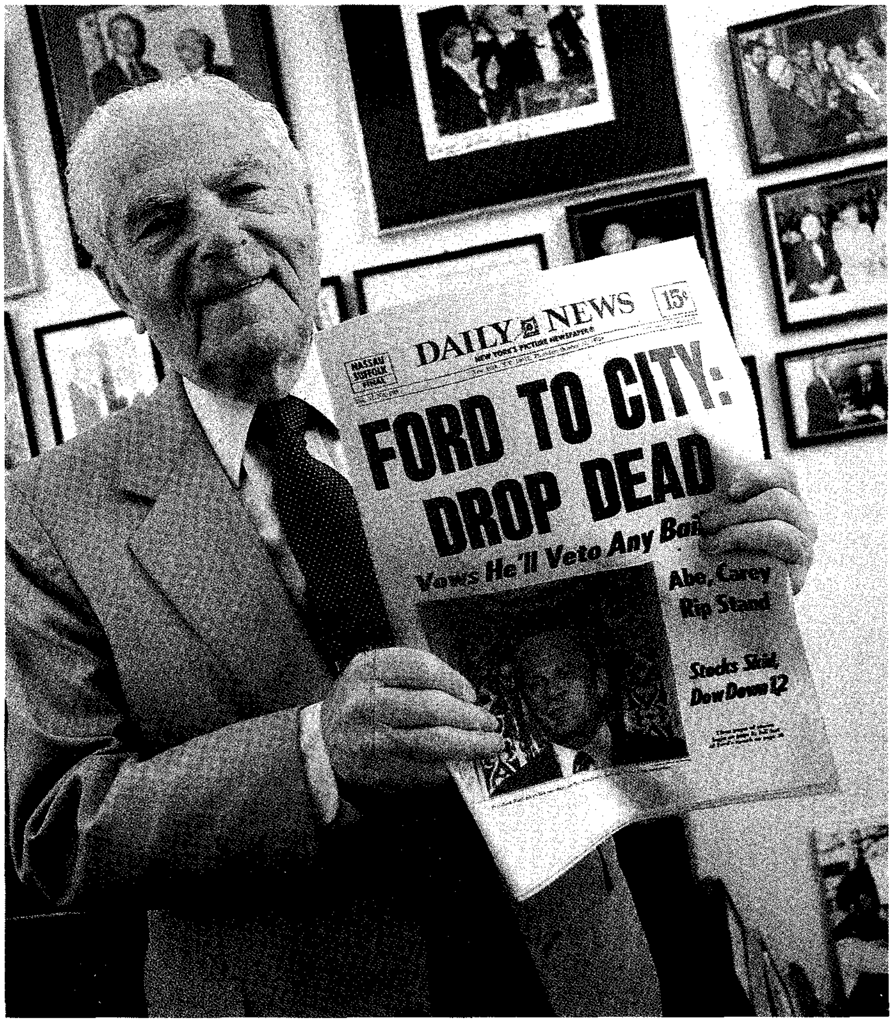
Felix Rohatyn: Late in the fall, there was an economic summit meeting in France, and we got Helmut Schmidt and Giscard d'Estaing to talk to Jerry Ford to tell him that a bankruptcy of the city—because everyone was following this, all over Europe—might be very dangerous for the dollar and the international banking industry.

It happened because various people had various contacts—and Schmidt had been over here. He was very worried about us. So Schmidt and Giscard talked to Ford, and Ford's assistant agreed, and finally [Treasury Secretary] Bill Simon came around.

Abe Beame: Eventually, Ford came around, helping in the sense of making seasonal loans where we paid one percent over what it cost them. And when we left, we left the city on the road to recovery, notwithstanding the present mayor's observation that he saved the city from bankruptcy.

As a matter of fact, I have an interesting communication from him which he sent to me on January 4, 1985: "Dear Abe, I'm sorry you weren't able to come to my birthday party last month. With the thought that you may not have read of my remarks in which I mentioned that you were one of those who saved the city, I enclose a copy of the speech." So I looked at the speech and here is this sentence: "In 1975, a handful of people saved the City of New York from bankruptcy." And the mentioned names include mine. Now, if the city was saved from bankruptcy three years before he became mayor, what did he have to save the city from?

Jimmy Breslin: Did it ever happen? I mean, everybody says it happened and the banks made money from coast to coast. And the goddamned price of bonds went up. Yeah, there was a crisis. But it was a scare thing. Because banks can fold, businesses can fold, but cities and countries don't bounce.



ABE BEAME

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Photograph by James McGoon/Wheeler Pictures.

LIFELINE:

ERIC BOGOSIAN

Eric Bogosian: I get here in 1975. The city's ready to go bankrupt. I'm just a speck on the wall who wants to be part of Off Broadway theater. I lived in Times Square, on the top of a theater on 43rd Street. The area sucked. Basically, the transvestite prostitutes were vying with the straight prostitutes and yelling at each other, and I would watch them out of my window. The city was going down. Broadway was on strike. It was the big musicians' strike, so a lot of the shows were getting really knocked out. There was a garbage strike. It cost 35 cents for a token. It cost 35 cents for a slice of pizza. I remember tokens and pizza were always the same price.

Off Broadway was incredibly vital. You not only had the Public Theater, you had the Chelsea Theater and the American Place. You'd go up 46th Street, go to St. Clement's and see something called *Sexual Perversity in Chicago,* by this guy David Mamet, or over to the American Place Theatre and see this thing called *Killer's Head,* by this unknown guy Sam Shepard, with an unknown actor named Richard Gere playing the lead.

But I decided the theater was not where I wanted to be, because the actors I was running into were too concerned about their careers and not concerned about their work. I realized later that I was part of this huge tidal wave that arrived in New York between '75 and '79. You would go to auditions and see 3,000 people showing up, and I'm 24 years old and I'm saying, No way am I ever going to make that. So I split.

I had a girlfriend and she lived in this cockroach-infested little apartment on Elizabeth Street. And she would take me by the hand, I remember, and she'd say, "Come on," and we'd go to this little doorway on Spring Street or Prince Street, I forget which, and it was the home of the Byrd Hoffman Foundation, which was where Robert Wilson was. You'd go to this little door that was around four feet high, and inside, people would just be dancing, free form, all night long. Somebody would be playing records, and it would be wild. And I found out that there was this hidden life to the city.

So I was spending time in SoHo. Big stars then were Joan Jonas and Vito Acconci. Laurie Anderson hadn't really emerged yet. I was working at the Kitchen, and I was having a hard time getting together my 200 bucks a week to live on. If I hadn't worked in the Kitchen, I probably would be some kind of Bernhard Goetz type of guy, wandering the city. But the Kitchen sort of made me unsquare. Every night, at the end of the day, all the people I worked with, they'd all troop off to the Ocean Club or Max's, and they'd say, "We're going off to see punk rock." And I'd say, "Well, I got a little more work to do," and I'd sit there at my desk, and then one day I went along.

Nineteen seventy-nine was the peak club year, and that was the time when you didn't go to sleep. It was the Mudd Club, Tier Three, Hurrah, Danceteria, Max's Kansas City. Aesthetically, I shifted gears. Started to wear all black, cut my hair off, and threw away the earring. Wearing black was actually a statement in '79.

I was personally tired of an audience that was cowed by all this conceptual bullshit and so they would sit through any garbage at all because some critic says you should like it. Instead, you go perform at a nightclub and everybody's shit-faced and anything can happen. Ultimately, I didn't like that either, and that's how I ended up back in theater.

I was living downtown, a block from CBGB's. The bodega was across the street and I had this little refrigerator, and the Heinekens went from the bodega into my refrigerator and that was it. Pizza. Getting home at eight in the morning, sleeping till two in the afternoon, and then sort of thinking about what my art was going to be that day, which would be either a play about heroin addicts done in Spanish, or *The Ricky Paul Show,* which was me just getting in front of an audience at the Mudd Club or anywhere and insulting them for half an hour.

We hadn't reached that maturity point that an artist has to reach, when you say, Well, enough talking: Now you've got to sit down and do it and you're going to make it really good. Rather, we—meaning the circle of artists I was hanging out with, Mike Zwack and Robert Longo and Cindy Sherman and so forth—we would sit and talk about what does it mean, how does it work, what does it do, how is it different from the other stuff. We hate minimalism; we hate Pop Art; but this is what we like—not Surrealism but this other thing. And what this other thing was, was hard to figure out.

> *I get here in 1975. It cost 35 cents for a token. It cost 35 cents for a slice of pizza. I remember that tokens and pizza were always the same price.*
>
> **ERIC BOGOSIAN**

We were really hitting the peak in the late seventies of that Me Generation or something. It was like, "Aren't I f---ing great?" We were hitting the breaking point and we didn't see it. We were all approaching 30. We were all the little brat teenagers of the sixties now fulfilling our brat-teenager fantasies to their utmost, and there wasn't much left to do.

I mean, you could stay up all night long and be on cocaine and drink your ass off and f--- everybody in sight, and what comes after that? And what happened after that was, half the people ended up in Narcotics Anonymous or AA and the other half got married and started having kids. Basically, you had to do something because you couldn't keep doing that.

I think the cocaine really fueled it. I mean, to be perfectly honest, who wants to go out at 11:30 at night? I'd rather go to bed or watch TV for a while. But if you're doing coke, you want to go out until dawn. Eventually, one day, you realize that the hangovers aren't worth it and you don't do it anymore.

I remember one night not long ago, I said to this buddy of mine, "We don't have fun anymore. What happened to the old days when you used to just pick up some coke and go out and just get in trouble?" So we pick up some coke, we go to 42nd Street, and within an hour we were mugged. And he said, "Did you have enough fun?" I said, "Yeah." We came back downtown. And we went back to watching TV or whatever it was we were doing at the time.

What happened with us was that one or two people broke out and everybody suddenly got paranoid. One or two people suddenly had a better apartment, were making more money, had a career that was on the road, and all of a sudden you said, "Oh, yeah. Maybe I got to make more money. Maybe I don't want to live in this shithole for the rest of my life."

It was right around this time, in 1981, some people called me and said, "We're from the Public and we think you're great. Would you like to come in and meet Joe Papp?" Now, I was this old Off Broadway guy, so I said, "Yeah, is it an audition or something?" They said, "No. He just wants to meet you." So I go in and I meet Joe Papp. He sits and we start talking. Then he said, "I hear you do these solo things." I said, "Oh, yeah." And he said, "Well, could you do some of that for me right now?" And I went, Oh, shit. And I thought, Well, go for it.

So he pushed back the couch. He brought all these people who worked for him into his office and he said, "I've never done this before," and I jumped up and I started doing cold, completely unprepared, some stuff from *Men Inside,* which was the first solo thing I did, and he said, "That's great," and he walked me around the theater and he showed me a Richard Foreman play that was being rehearsed at the time, *Three Acts of Recognition.* He put his arm around my shoulder. I got back to the office. He goes into his office, and his assistant comes out and she said, "Did he walk you around and show you the theater?" I said, "Yeah." She said, "Did he put his

IN SOHO TODAY.

ERIC BOGOSIAN

You'd go to this little door, and inside, people would just be dancing, free form, all night long. It would be wild. And I found there was this hidden life to the city.

Photograph by James McGoon/Wheeler Pictures.

arm around your shoulder?" I said, "Yeah." She said, "You're in."

I have a theory about audiences. When you first start out, you obligate all your friends to come see you, and they come because they're friends of yours and they want to support you. And then, a little bit further down the line, you meet more and more and more people and it's not friends anymore—it's just people on the street who just run into you and they don't want to look you in the eye and admit that they didn't see your show. And so they come. And then you get to the point where they don't want to admit to anyone else that they missed the show. And if you get to that point, then you're up there, you know? I'm very callous about this. I don't believe that anybody actually goes to shows—at least anybody I know—because they actually want to see the show. When you're all making work for yourself, you don't go for entertainment.

THE COURTHOUSE WAR

Maurice Nadjari: We began in 1972 by investigating police corruption. We investigated police and we investigated the lower echelons of the court system, in order to get ourselves a toehold, to work up the ladder. Once we got some of the lowly people who were involved in corruption, they then opened up and gave us some of the higher officials in both government and justice.

It took us at least two years of hard investigations, undercover activity, and, as we called it, the "stage case" device. That was the undercover activity where our own people would allegedly commit crimes and then we would put those cases into the court system and determine whether one of our targets would bite at a bribe. That's the kind of thing that Abscam did, the kind of thing that Giuliani is doing right now.

But we were severely criticized for utilizing undercover activities for these high public officials. There was no such criticism when we employed them against the police or the clerks in the judicial system. But interestingly enough, most of our lower-echelon people, most of the small-timers who were convicted in this fashion, their convictions stuck. But virtually every one of the people in higher office, judges and politicians, their indictments were dismissed before we even got them to trial. Well, my comment to the governor at the time that he appointed me was that it was a job that was virtually impossible to do but that if we had a supportive governor, there would be a small prayer that we might make it. When Rockefeller left in 1974, I indicated to him that the chance of survival or success in our prosecutions was nil and that we were going to go down the drain. And, of course, we did.

People from my old office meet every Christmas. Both last year and this year, we kept saying, "My God, same people, same cases, all the same."

MAURICE NADJARI

Once he left, the jackals gathered. Virtually every higher-echelon person who had been indicted brought his case to the Appellate Division before trial to have the indictment dismissed. And those indictments were all eventually dismissed. My conflict occurred with Hugh Carey, who was then governor and who didn't like the idea that I was an independent prosecutor. He felt that he was entitled to his own prosecutor. As a matter of fact, I was even told by Hugh Carey's messengers that if I would just prosecute cases and stop investigations, I could keep my job. And I sent the reply back through the middleman that I wasn't interested. That was in December 1975. I was then fired.

The events of the past few years are déjà vu, if you will. It seems nothing has changed. The same types of investigations we conducted are now accepted by the Establishment. Of course, they're being tried in the federal courts, not in the local courts. There's a Republican prosecutor who is making the assault on a Democratic administration, and that Republican prosecutor has a Republican president above him. So he's got the wind going the right way and he's doing a very fine job.

Interestingly enough, we were investigating the Queens machine. We also had Manes in our grand jury, back in 1976. He was suspected of a bribe. It had to do with a complaint concerning the expansion of a hotel at La Guardia airfield, and allegedly Manes and his people had requested that a certain number of thousands of dollars in tickets be purchased for their Democratic fund-raising dinner. Manes was not indicted because we were unable to make a case against him. None of his people whom we suspected of being involved as his co-conspirators ever gave us any information about him.

The people from my old office meet every Christmas and we have our Christmas party. And both last year and this year, we kept saying, "My God, same people, same cases, same prosecutions, all the same." That was the joke of the party.

EVERYONE'S TALKING

Liz Smith: What happened to the *News* by 1975 is, two of their columnists died. Ed Sullivan and Bob Sylvester both died within a very brief time of each other, and they had not replaced them. So they didn't even have a gossip column.

It's not that easy to find somebody who can do it. And newspapers are very reluctant to give somebody a byline and have it all go sour. So they had years of soul-searching about whether they were ever going to do this. They began to talk to me about doing it. I think they talked to me for about two years before they got up their nerve to go ahead and do it. I didn't care because I was free-lancing, doing okay. And I kept saying to them I didn't think they needed a gossip column.

I didn't think people wanted to read gossip anymore. It was just a period in American life where people didn't seem to want it. Then all of a sudden, as soon as we started doing it, there was this big vogue of reading gossip.

Vietnam ended and Watergate ended and there was this big vacuum that was filled by gossip. Everything was ripe for it. I started writing the column in February 1976.

You must remember that in the seventies, we still were involved in the sexual revolution, and people went out dancing, drinking, and taking drugs and having a real good time and going to bed with everybody they could. It was a very active sexual time.

We had all these emerging gay people who wanted to stand up and be counted. You had people having children without being married. You had people taking drugs quite blatantly before your very eyes. People who were role models who were saying in interviews that they didn't think taking drugs was so bad. Jack Nicholson was a good example. He didn't make any bones about it. There was a new dimension of things to write about.

LIGHTS OUT

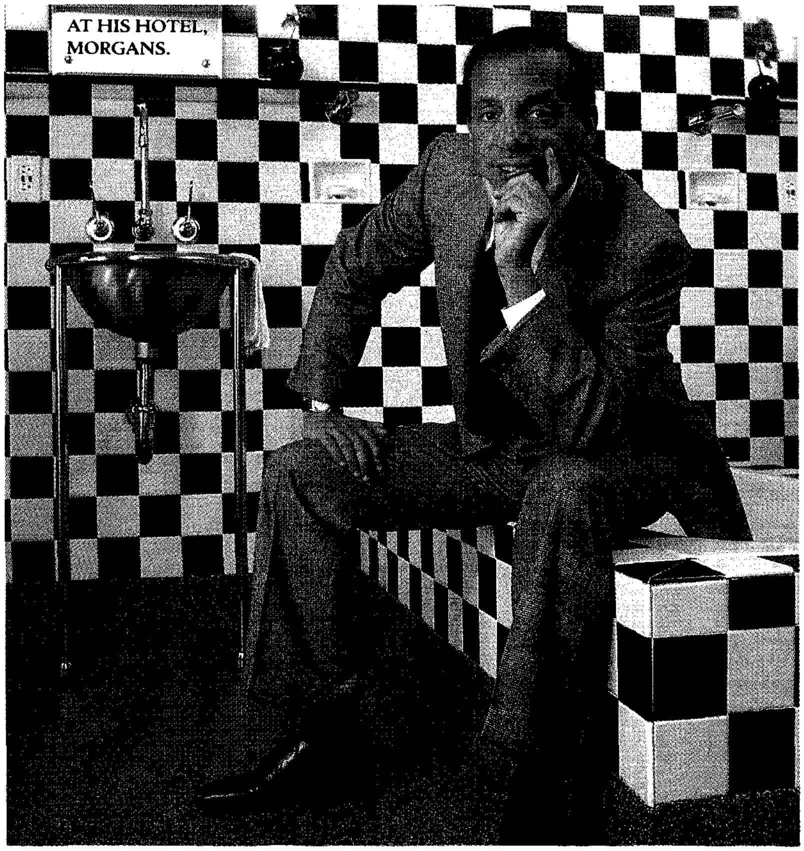
Virginia Apuzzo: On the night of the blackout, we were sitting in Bob Livingston's penthouse apartment, interviewing Ed Koch on whether or not he would reappoint Tom Cuite, who was standing in the way of our gay-rights bill. I think Bob was the first gay person to demonstrate that he was in the Establishment: He was appointed a human-rights commissioner under Abe Beame.

So we met in his apartment and we invited each of the mayoral candidates to come. Koch was there, and I said, "Ed, the current majority leader is adamantly opposed to the gay-rights bill and will not let that gay-rights bill out of the committee. Therefore, if you are elected mayor, will you support Tom Cuite for that position? Yes or no?" And Ed Koch said, "Any mayor who wants to get a gay-rights bill through can get it through." So we looked up and *bingo!* The lights went out. We should have known. It took ten years to get that bill passed.

Murray Kempton: I had come home just as the blackout began. I was in the house—I lived at 99th Street and West End—and the first thing I heard was guys out in the street, pulling the gates off the front of the stores. There were about six stores in the neighborhood. A bicycle store, a radio clinic, a clothing store. They didn't go for the grocery store; they went for the bicycles and radios. They just hit with lightning speed. These guys had chains to pull off the gates. It was very highly professional.

In Harlem the next day, about eight, nine o'clock, I took my son back to camp, and we went out and we drove through. There were all these people coming over from Jersey to buy stuff. Guys were just selling it.

Jimmy Breslin: I was on Utica and Eastern Parkway. What everybody should have learned from it, the first thing they stole was Pampers and food. The Pampers was the one thing in the riot that they took. That told you the way it's going. The way it had to go and the way it's gone ever since. They have the kids and we don't.



AT HIS HOTEL, MORGANS.

STEVE RUBELL

A club is about capturing a moment. Not a very long moment, either. It was New York's moment, and we happened to be there.

STUDIO 54

Steve Rubell: We saw this building in 1976 that was supposed to be a club, but it was completely untouched. The lease had fallen through. At that time, it was called Studio 52. Don't ask me why, because it was between 53rd and 54th. And CBS had used it for a studio and it was an opera house before, and everybody told us we were out of our minds. How could you open on the West Side? You have to remember that in the mid-seventies, when we started working on it, nothing was there. The gentrification really hadn't begun. And that's how the ropes came about—because it was a real rough neighborhood, and in order to keep out the people who were on the streets, hanging out in the garage next door, we put these velvet ropes up.

We didn't have the name "discotheque" and we didn't have mirrored balls. [The space] had these poles coming down and was laid out bad, and it had banana trees in the lobby. We tried to do something a little more sophisticated, and it just took off.

It was the post-Vietnam, post-Watergate era. People were in a mood to have fun. I think that if you had opened it two years later or earlier, it wouldn't have worked. Because while Watergate and Vietnam were going on, there was a bigger cause than yourself. And people got very tired of the heaviness of the sixties and it was a return to frivolity. I believe everything is cyclical, and I believe the cycle had turned so much that New York

Photograph by Louis Psihoyos.

was recovering. That was the key. New York was cheap. Remember, everybody from Europe and South America was descending upon New York. It was New York's moment, and we happened to be there.

A club is about capturing a moment in time. That's what it is. Not a very long moment, either. And we were at the right place. The fact that it was on the West Side was important, because it had no identity. At the time, there was the Upper East Side scene, the downtown gay Village scene, and the Upper West Side was just starting.

For opening night, we sent out a specific list of names that we had put together from a million different sources. I had met Andy and Calvin Klein. Halston I didn't meet till a couple of nights afterward, and that's when that famous Bianca Jagger party was, when she was married to Mick. The Bianca Jagger party was key because everyone who was part of the world that we were after was there that night. A few nights before, we were sitting in this club called Hurrah when Bianca introduced me to Halston. Halston said, "Sunday night is Bianca's birthday." I said, "Studio's closed." He said, "Well, open it." So we opened it. There were 200 people of that moment, of a certain type of young person, that was the crowd in New York that we were interested in, that we felt belonged at the club. And we went after that crowd and we had this party and we got this white horse. We didn't plan it, I mean, but it ended up in the papers all over the world and, well, Mick, Mick was at his peak. Maybe he was over his peak. Whoever was hot at that moment and in New York was there. There were 200 great people. That's all it was. Andy was there. Halston was there. Calvin Klein. Jagger and Nicholson. Everybody.

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BESS MYERSON AND ED KOCH AT HIS 1977 CAMPAIGN HEADQUARTERS

Nobody thought I had a chance. I was six in a field of seven. Everybody said, "Get out." And I hung in.

ED KOCH

I said, "I can't believe this is happening." Then there was Andy's birthday party in 1978. Oh, that was a party. Actually, we did the thing with the garbage can at Halston's house first. Then we had a party for him at the Studio and we repeated it. I took a bunch of singles—I don't know how many—crunched them up, and we put them in a garbage can and poured them on his head. We had to get more singles when we did it at the Studio because Andy had grabbed up all the money at Halston's house. I remember Andy crawling on the floor, picking up the money.

I was 33 when Studio opened. I was enjoying the whole thing very much, more than I probably should have. I guess it was late 1978 when the IRS came in. Just before that, it was my birthday, and I said, "Oh, boy, I feel like I'm at the mountaintop of life." Two weeks later, we were raided by the IRS. It was around 8:30 when it happened. I was sleeping. Somebody called and warned me. I was walking around the streets. I was afraid. I didn't know what would happen. They sent more than 30 agents in. They rang the bell and marched right in and grabbed the books.

And I was not fully, I think, comprehending the seriousness of the problem. The real problem was that I did do what they accused me of. I was guilty of tax evasion. We're not talking about a little money. About a million or something [$2.5 million].

We fought the case. We were indicted the following June, and we pleaded guilty the following November and we were sentenced in December and went to jail in February and got out in February of '81 into a halfway house. Got out in April of that year. Then Studio reopened. We sold it while we were away to Mark Fleishman. We had to get it opened 'cause we wanted to pay off the IRS, and that's what we did. We paid.

Danny Fields: The idea was the audience as performer and letting yourself go and being so stoned that the couple next to you on the dance floor were as interesting as any mediocre rock-and-roll band. The celebrities sailing through the door. The concept was that we've reached a flash point, and there are enough fabulous people in this town—they are the stars.

All the people that couldn't get into Studio probably went home and said, "Well, why did that girl get in? Just because her hair was three feet high. I'm going to go home and make a hairdo that's three feet high." And sure enough, the next night she gets in. So it didn't take much. It wasn't hard to imitate the superficial glamour and gaudiness of that crowd, and then it was all over. This Studio moment was over in a hurry. As soon as people caught on, it was over.

Diane Von Fürstenberg: I was not a full-time party person at all. I had to get up so early because I was traveling so much. Then came Studio 54. And that was probably the funnest place that I had ever been anywhere. Because everyone was so attractive. I mean, everyone was so good-looking and it was a huge space and it was a moment that people would be very free. So it was fun in the early days. Then it got to be very sordid, and then it wasn't so much fun.

There was too much drugs. The drugs of the early seventies were euphoric drugs. I mean, people were dropping acid or taking mescaline or a lot of pot, but it was all about hallucination. Then the drugs became cocaine, and that became heavy.

KOCH VS. CUOMO:

ROUND ONE

David Garth: I had asked Mario Cuomo, who was then a close personal friend of mine, to run for mayor in '77, and he said no. I had asked him about 50 goddamned times. No, no, no, no, no. And finally, I had him in this office. And he said, "No, I'm definitely not running."

Ed Koch had approached me in a very interesting way. I met him through Bess Myerson, who I had known from the Lindsay administration. She invited me over one night, and there was this congressman who I'd heard about who was a very funny guy. And Koch said to me, "I know that you want

Photograph by Fred W. McDarrah.

to do Mario, but if he doesn't run, I'd like you to do me."

So I said sure, figuring Mario was probably going to run. When Mario didn't run, I told Koch that I would do him, and then two weeks later, Carey and David Burke talked Mario into getting into the race and he tried to get me to change, and I said, "I can't. I've given my word," and I said, "Mario's going to win, but I'm going to stick with Koch."

There was no way Mario could have lost when that race began. He did not run a very good campaign. Mario did not want to make that race. He is a man who has a very strong belief in his own instincts, and he felt that it wasn't the right race to make—that it wasn't the right time. He didn't feel comfortable with it, and that's why he had said no to me. And he has always felt that he lost because it wasn't the right thing.

We won with Koch, mainly because everybody who was ambulatory was running in the race. He won the primary and then we had the runoff, and by that time, we were the leading candidate.

Ed Koch: Nobody thought I had a chance. I was six in a field of seven in terms of the polls. And I remember everybody said, "It's ridiculous. Get out." And I hung in. I remember reading a column by Murray Kempton, in the New York *Post* at the time, in which he said, as I recall it, Ed Koch may be the best of them all, but he has no chance in the world. Bye-bye, Ed Koch.

And I called him up and I said, "Murray, are you privy to some poll that I have not seen? Because I think I'm doing rather well. I think I'm picking up momentum. Why don't you come out with me in my van"—which we called the Beastmobile and which would leave my house about 5:30 in the morning, and I'd be out all day long. I was out on the streets fourteen hours a day. And Murray said, "Yeah, I'll join you." And a couple of days later, we went out to some Brooklyn mall—I think in the Sheepshead Bay area.

People would come over and say their piece, critical but respectful. Koch would say, "See? They like me." And I'd say, "No, they don't."

BASIL PATERSON

And people were very nice to me, and a woman stopped and she said, "Why do I like you? Why? I was looking at the television set last night and I saw you and you were saying, 'After four years of the clubhouse and eight years of charisma, why not try competence?' " Or something like that. I don't remember the exact slogan. She repeated it, and then she said, "My husband said, 'Why are you looking at him? Do you have the hots for him?' " And then she said, "But I believe you. I believe you." And then I said, "Give me a kiss for luck." And she kissed me. She went on her way in the mall. Her name was Phyllis Vigilante, and Murray Kempton wrote the column. I knew then that I had won.

Murray Kempton: Ed was doing one of his *Romper Room* things, with his buddies holding up their hands for the death penalty. And this woman came up to him. I think her name was Phyllis Viggiano. And her question was "Why are you so honest?" He's got the rest of the story messed up.

Meade Esposito: The story with Koch is very, very simple. I used to hold court, so to speak, at my mother's house while I was county chairman. Just to keep busy. And everybody would come down there. Leaders would come down. People would bring lox and bagels and my sister would make meatballs. And that was it—a nice Sunday afternoon.

In the runoff, I waited three days for Cuomo to call me, and he never did. So now the leaders were getting restless, and I get a call from Steve Berger, the former executive director of the Control Board. An old friend of mine. He says, "Will you take a call from Koch?" I says yes. He called me the following morning. I says, "Come on down." And he came with Dave Garth and Johnny LoCicero, and I had a couple of other people there.

So when he came down, I didn't know the man. I met him once very briefly. Didn't know who the hell he was, but I had to make a move of some kind. Why Cuomo didn't call me at the time is beyond me, but he didn't.

We got into a corner, Dave Garth and myself. It took just about ten seconds, and I said to him, "Just be a good mayor and be honest with me." And we went back to sit down. Usually, a county chairman gives a long list and all that. But Koch always sort of wanted to avoid county leaders. If I remember correctly, Garth was eating a meatball, and he threw the fork down and he said, "I don't believe this." So some friend of mine, he was there, says, "Believe him."

I'm not an asker. I always wanted to get something that I knew was correct. I asked Koch for a couple of things, and he just waved his hand. I never kissed anybody's ass.

One day, right after Koch won, Herman Badillo comes down to my mother's house. He says, "I want to talk to you." I had the usual crowd in there. He says, "Koch wants to know who you like of these two names as chancellor." And he had two names there—Shirley Chisholm and Frank Macchiarola. Instinctively, I said Shirley Chisholm. Well, they didn't do it. They went with Macchiarola.

Albert Vann: The year 1977 was interesting because, for the first time, there was a possibility of a coalition of black political officials. I was fairly new to their ranks. A consensus was forming, and it was going to be around Cuomo. It is my opinion that had that occurred, Cuomo would have won the mayoralty. We all were going to come out and endorse Cuomo as a group, and then two or three guys broke ranks, for whatever reason, and then the coalition fell apart. So those who really wanted to go for Koch were free to do that, and the rest, I guess, is history.

Jimmy Breslin: The story with Cuomo in 1977 was temper. And the other guy was pretending with Bess Myerson, which was sickening, and nobody ever called him on it. But with Cuomo, it was temper. He got very thin-skinned and he didn't do it well. And the other guy was using the electric chair, which was reprehensible, too. But instead of fighting it with a little charm and a little humor, he got nasty, and it didn't work. It was a great education.

Mario Cuomo: In 1977, I was one of the worst candidates the city ever saw. I didn't want to run, and I shouldn't have. I thought that Koch was better equipped and said so. I thought Percy Sutton was better equipped and said so. So I should not have run. It was only because people came and said, "You have to"—for this reason and that reason. I listened, and I felt I had an obligation to try, and I made a poor judgment.

Basil Paterson: One morning after the election, David Garth asked me to meet with him and Ed Koch. That's when they offered me a deputy-mayor position to work with the labor people. Koch didn't know any of them.

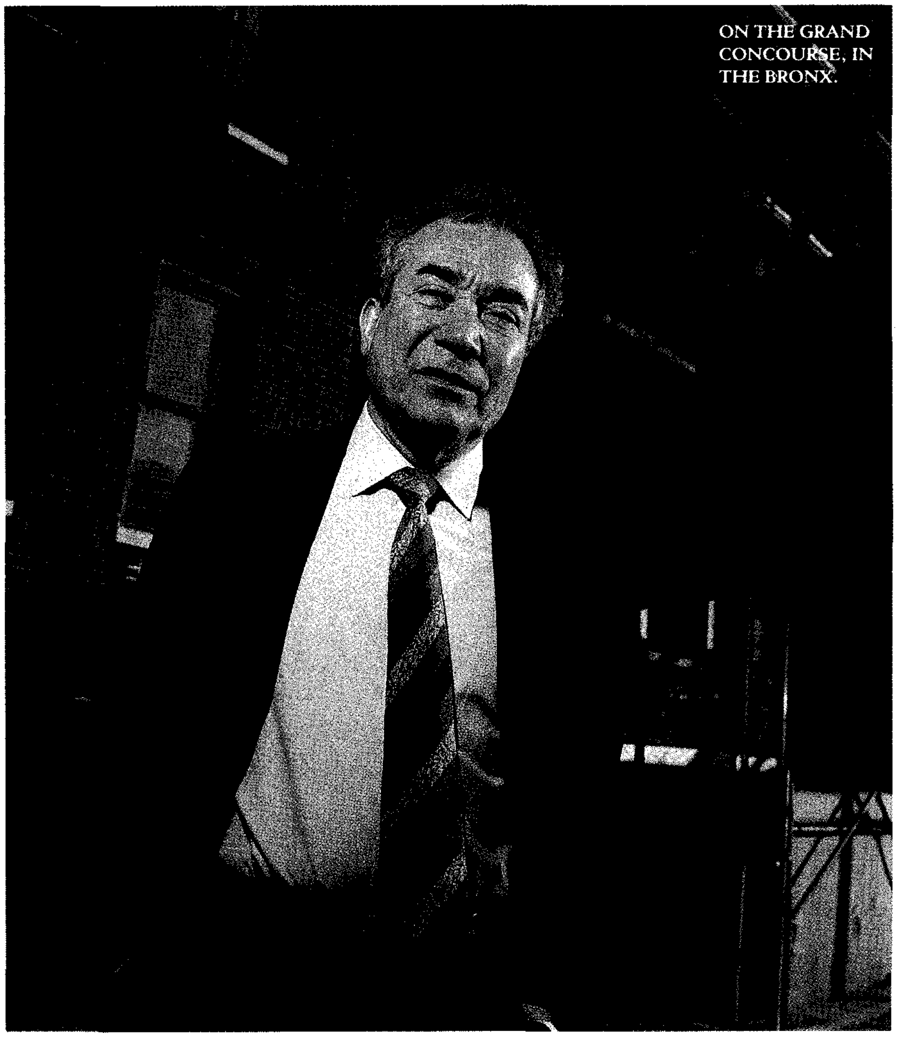
I didn't know Koch well at the time. He'd been a city councilman. I thought he was a good guy.

I handled many of the labor negotiations in that first year. Koch took the position that the city was broke, even though the city was starting to come back before he came in. But I must say, we got things done. I'm a lawyer, and if that's what my client wanted, boom. So I left when I finished the labor negotiations. I had agreed I was not going to stay more than a year. I couldn't stay, because things were starting to get kind of raw with Koch's relationship to the black community.

After I was out, we were still friendly, at first. I brought him up to La Famille restaurant, near East 124th Street. I told them to have just the one bodyguard. There would be no problem. I mean, people would come over to the table and say their piece to him. They would be critical but respectful. Because this is a community that respects titles. And he would say, "See? *They like me.*"

And I would say, "No, they *don't.* They're not going to be rude to you, but they don't like the things you're doing and they don't like the things you're saying."

I think much of the problem had to do with the things he said: "Nobody is going to get special treatment." Well, nobody was asking for special treatment. They were asking for equal treatment. If you were going to give tax breaks and money to builders who were making money, then they wanted you to build some housing for people.


ON THE GRAND CONCOURSE, IN THE BRONX.

HERMAN BADILLO

Koch broke with blacks and Hispanics, and that cost him the governorship. Cuomo came in with the Italians and Irish and defeated him.

Whenever blacks would meet him, he would have to show who was in charge. Leaders weren't accustomed to that. When they went down to City Hall, they thought there was going to be some respect going back and forth. I thought they gave him respect. He didn't give it back. I think he misread again. He thought he had to show who was the guy in charge. That's the personality thing with him. He is always ready to show who's got the big stick. Rubbish. You're the mayor. You got the big stick.

I remember when things started to deteriorate. First he said, "The black community leaders are against me." Then he said, "It's the civil-rights groups who are against me." And then he said, "The black media are against me." So finally, one day I said to him, "That's everybody. You've covered everybody."

Herman Badillo: When I supported Koch—and I was the first guy to do so in '77—we brought in the Hispanic vote and then the blacks came, so we formed the coalition that we had previously: Jewish, black, and Hispanic. And I said to Ed, "We can maintain this coalition if you symbolize it by having a black deputy mayor and a Puerto Rican deputy mayor and an Italian deputy mayor and a woman deputy mayor." That's how this seven-deputy-mayors deal was developed.

I became one of the deputy mayors. Basil Paterson became the black deputy mayor. Phil Toia was the Italian deputy mayor, and there was a woman deputy mayor. And I had hoped that this would bring it together and expand it beyond the Jewish, black, and Hispanic to include the Irish and the Italian.

But somewhere after the first year, where we worked together, somebody must have been advising Koch, or he thought of it on his own, that he had made a coalition with the wrong group, because the city was moving to the right. Instead of having a coalition of the Jewish, black, and Hispanic communities, he should have a coalition of the Jewish, Italian, and Irish communities. And he had to break away from the black and Hispanic communities, which he began to do by announcing that he would close down Sydenham Hos-

Photograph by James McGoon/Wheeler Pictures.

pital and Metropolitan, which was an ethnic symbol if there was one, because we all understood Sydenham was a black hospital and Metropolitan a Puerto Rican hospital. That was the signal to everybody that he was breaking up the coalition.

Actually, that was what cost him the governorship in 1982, because Mario Cuomo came in and he had the Italian and Irish groups and then, with the black and Hispanic groups, defeated Koch.

REAL-ESTATE MADNESS

William Zeckendorf Jr.: The mid-seventies was a bad time for us. We had an office building at 405 Park Avenue that we couldn't get $15 a foot for. Fifty-fourth Street and Park—and we couldn't rent the store downstairs. We finally had to walk away from the deal.

There was a turning point. About 1974, we bought the Delmonico, probably at the low point of the market, six or seven million dollars. Park Avenue and 59th Street. Financing was tough. We'd borrowed money from a savings bank. Using the city tax exemption that was available for renovating apartments, we converted an absolutely beautiful hotel into an apartment house. We sold all the furniture off because the hotel business was so bad that most hotels were thinking of closing up. Today, the place is probably worth $75 million to $100 million.

> *Hugh Carey. A shame. Because he was very good and very honest. Had a moral center, had everything going for him, and he just got nuts.*
>
> **JIMMY BRESLIN**

Then we started our first new construction project. There'd been no really new construction since my father finished, in the early sixties. So around 1980, we started the first big West Side project. We did the Columbia, over on 96th and Broadway.

It was a very risky job at the time. As a matter of fact, I think if we had known enough about the market at that point, we probably wouldn't have done it ourselves. Nothing had been built up there in years. I think we started off with about $200 a foot. We actually guessed the market wrong because we thought the market was for large units. We thought the great family demand would be for two-bedroom units. It turned out the real market was in the smaller units. And that reversed in the past few years with the resales. I think we started selling a little over $200 a foot, and we ended up at $250. And today, those apartments are probably worth something over, like, $350.

The next one we did was the Park Belvedere, on West 79th Street. And by then, we realized we had a different kind of market. And our average selling price there was about $400 a foot. But that was really probably the first totally upscale building on the West Side. As soon as we got finished, they changed the zoning. Now you can't build high buildings.

The city in the seventies and early eighties wanted development. That was a key to the city's recovery. The key was real-estate taxes. I think, you know, it's all fine to be anti-developer, but it's a city's real-estate base that pays the bills in the city.

Diane Von Fürstenberg: I saw all of these buildings coming up from my office window: AT&T, IBM, Trump Tower. Underneath those elegant mirrored windows, there are the worst obscenities written. Because the construction workers wrote incredible obscenities before they put on the façade.

'SOCIETY CAREY'

Jimmy Breslin: Hugh Carey. A shame. Because he was very good and he was very honest. A strong guy. He could have been terrific. Had a moral center, had everything going for him, and he just got nuts.

He pulled the thing to get the house off the dentist on Shelter Island. Remember that? [Carey tried to evict the dentist next door to his summer house because his house blocked Carey's view of the water.] It was depraved. And I wrote about it. And so then what happened was the reaction was so bad from him personally and so huge from the public, which thoroughly despised him because he had made an ass of himself, that I said, "Well, I can't stop this." "Society Carey," I called him. It was over. The name stuck.

What happened was, I used to get phone calls from the Ford house every time, telling me to write more. The people he was dining with would excuse themselves and run to the phone and call me to say the latest thing he did. That's where all this stuff was coming from. And he would go nuts.

That was him. He was the greatest. He used to color his hair orange and fly everywhere in helicopters. And he just got nuts. Really nuts. He had six press agents for the wedding to Evangeline Gouletas.

Money did it to him. Not stealing money, because obviously he didn't steal a quarter. He don't have $30. He really didn't take a nickel. He wanted Anne Ford Uzielli's money. He thought he could make it with his looks. He should have done it like the old days. He should have stole it with his hands. He thought he was going to make it with his face, the jerk. It's sad. He really thought he was handsome.

ANGELS WITHOUT WINGS

Curtis Sliwa: McDonald's needed a manager in the store on Fordham Road, in the Bronx. So I said, "Let me go up there and check it out." A million-dollar education in terms of dealing with the reality of the city. I did about a year of apprenticeship in other stores, and then, bingo, Fordham Road and Webster. A lot of traffic. At night, the theaters there would let out, and that place would be flooded. Fights. This was toward the tail end of the gangs, but the gangs were still strong in the Bronx.

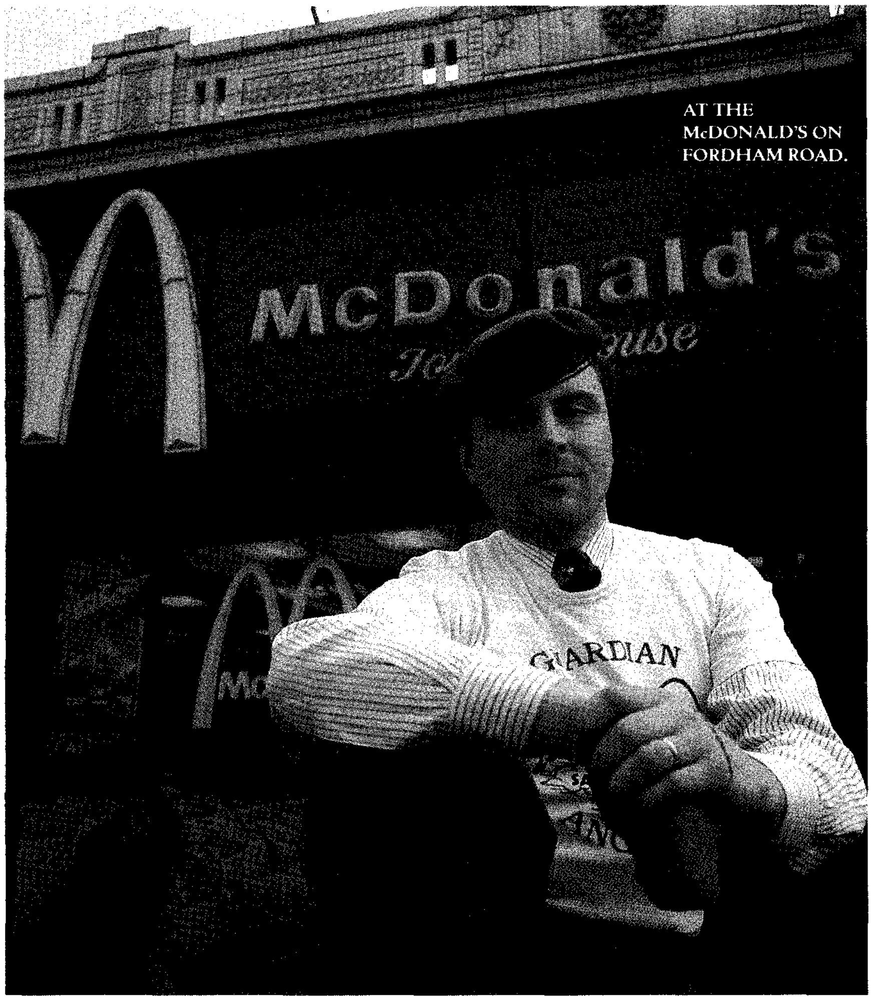
So I'd have to be up at the counter every fifteen minutes making announcements: "Ladies and gentlemen, keep your hands on your valuables and possessions. There are known pickpockets and jostlers in the crowd." These Fagin-like people would train these youths to come in and just go through the crowd, pickpocketing and jostling. And then I'd have guys playing three-card monte in the lobby, guys coming through wanting to sell everything—false gold, false this, false that—coming in with Doberman pinschers and tying them up, right there in the lobby, and then getting on line to buy stuff. The guys were vicious. The dogs were vicious.

Once you finally closed the store at one, two in the morning, you'd be trying to get the night-deposit bag from the restaurant to the bank across the street, and all the vultures and buzzards would try to descend on you. So that really taught me a hell of a lot about survival in the inner city. And I would have to take the train late at night back to Brooklyn and then come the next day to start a shift at four in the afternoon. That meant having to ride the No. 4 train, the Mugger's Express, at two, three in the morning.

Through the experiences that I had, I was able over time to develop the concept of the Guardian Angels. The influences were quite extraordinary—from Young Lords, Black Panthers, to the Hasids, Concerned Citizens of Canarsie. You would consider all of them to be mortal enemies of one another. I was able to take little bits and pieces, the best of these ideas, and try to incorporate them into what eventually became the Guardian Angels.

The first patrol was February 13, 1979. We targeted the No. 4 train, because the front lobby of the restaurant at night would become like an emergency ward of an inner-city hospital. And a lot of the battle casualties would be coming directly from the No. 4 train. It was that bad, as it continues to be. I literally had to brainwash the first thirteen to go out. They all thought they'd be shot and killed. I'd have to spend an hour with them pumping them up, telling them all the possibilities. I had to put together that group initially that reflected all the races, because I knew if we were just one race or another, we'd have immediate adversaries.

That initial group of thirteen grew slowly. A lot of kinks had to be worked out. But the mayor was already ragging on us: "Thirteen ragtag kids in the Bronx. We're not going to depend on them to champion the safety of the subway." Koch is the one who basically caused all the controversy and attention to begin with, by calling us vigilantes.



AT THE McDONALD'S ON FORDHAM ROAD.

CURTIS SLIWA

I literally had to brainwash the first thirteen Angels to go out. They all thought they'd be shot and killed. I'd have to spend an hour pumping them up.

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AIDS

Mathilde Krim: The first cases of infection with the AIDS virus in New York City were actually found in the children of drug addicts. In 1977, in the Bronx, two children died, apparently of some unknown disease. In 1985, hospitals went back to their files to see if they had early cases. And in the Bronx, there were medical files on these two children, who died with immune deficiency. Their blood was still stored in a freezer, and it was taken out and tested and found to contain the antibodies to the AIDS virus.

It's believed now that in the late seventies, a number of drug addicts died of AIDS, but their immediate cause of death was tuberculosis or an infection or pneumonia. And since it's well known that drug addicts die of infections, they were paid no attention. It's only going back to blood samples that were preserved in freezers with the test we have now that we can tell retrospectively that they died of AIDS.

This is a city of rich and very poor people. And we have had a few cases of AIDS among rich people, but some of them have been quietly kept under the rug. And we now have a lot of cases among the poor who live here. And many of these are minority people. What piqued the interest of the medical community and made them recognize that it was a new disease is the fact that it appeared in gay men. There were five gay men. If these five gays had died in different neighborhoods and didn't have this common thing of being gay, probably they would have gone unnoticed again.

In 1980, I heard about something very bizarre going on. First, from a friend, Dr. Joseph Sonnabend, who had a practice downtown in the Village. And then from another physician, Dr. Bijan Safai, who

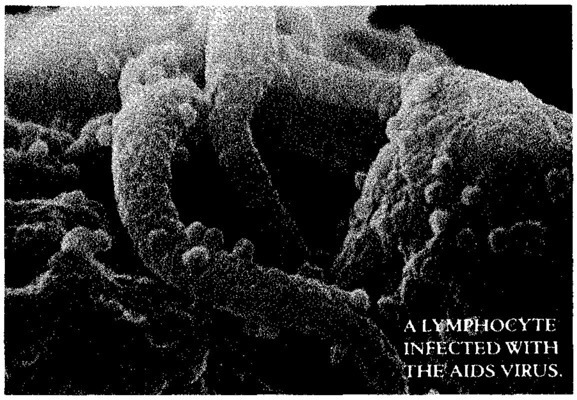
Photograph by John S. Abbott.

works at Memorial Sloan-Kettering as a dermatologist. Dr. Sonnabend described that among his patients, he saw several who had enlarged spleens and immunological abnormalities that he couldn't treat. And he saw them deteriorate without responding to treatment. And he was wondering what was going on. What struck him was that all the patients with these symptoms were gay men.

Larry Kramer: I had a close friend, Dr. Lawrence Mass, who wrote about medical stuff for the *Native*, and his first article on pneumocystis came out in late May of 1981. A little later on, Lawrence Altman of the *Times* wrote the first mainstream article about a rare cancer found in 41 homosexuals. And then Larry Mass wrote a bigger article on cancer in the gay community. So anyway, I said, "Larry, what the f--- is going on?"

So he said, "Go talk to Dr. Alvin Freidman-Kien at NYU." I went up there and we had a talk and he said, "I really think this is going to be awful and nobody is going to pay any attention to it. It's happening to gay men. And you're someone well known in the gay community. It's really going to be up to you guys to do something."

I ran into two people I knew at his office. One was someone I knew from Fire Island who had literally just been diagnosed. He stood in the doorway. I only remember his face; it was just as if he had been given a sentence to death.



A LYMPHOCYTE INFECTED WITH THE AIDS VIRUS.

I ran into someone I knew who had literally just been diagnosed. I only remember his face; it was just as if he had been given a sentence to death.

LARRY KRAMER

Mathilde Krim: To start with, it was contained in a small group of people, but we knew it would not remain like this. Because if a disease can affect one human being, it can affect another. It's only a question of opportunity for an infectious agent to go across. So we became very scared. Dr. Sonnabend is a very concerned physician. He was trying to treat these people as well as he could, and he came to the conclusion there was nothing he could do for them. Early in 1981, some of them started dying. Since it still seemed to be confined to the gay community, we became very afraid of a possible backlash.

What was very worrisome is that early on, '81, '82, the gay community itself had become very concerned, and they were trying to ask for help from the city for research or financial support, to organize an information-and-education program, and the city didn't do it. Turned them down flat.

Larry Kramer: I called Herb Rickman, who was then the mayor's liaison to the gay community, an openly gay man. I started calling him in September 1981. But we did not have a meeting with him until October 1982. In other words, it took a year and a month. That's how inaccessible the mayor was. Henry Geldzahler, a classmate of mine from Yale and a friend, was the commissioner of cultural affairs, and he resigned and there was a big party at Odeon in 1982. The mayor was there and I was there. I asked if I could speak to the mayor, and I was ushered into his presence and I started talking immediately about AIDS and how bad it was. And I was pulled away by somebody and told, "The mayor does not wish to talk about this subject."

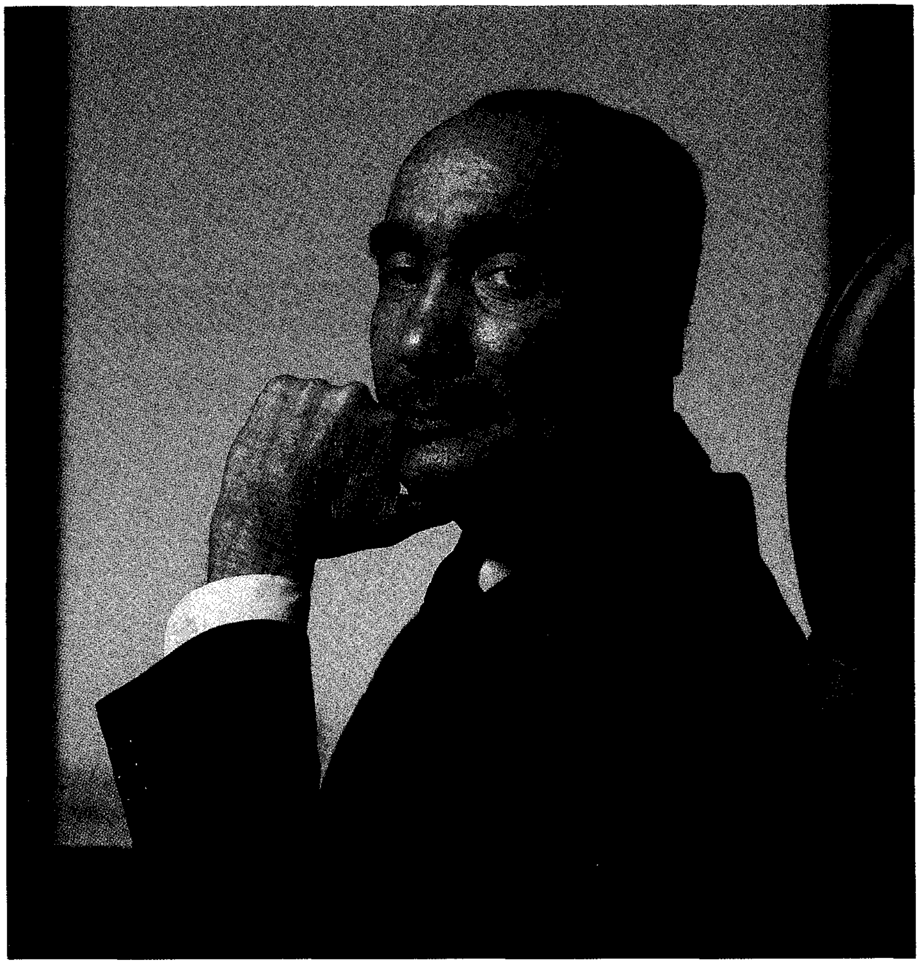
Mathilde Krim: I think that if these things had been done right then, in 1982, if the gay community had gotten support, it could have organized itself early on and issued educational messages. There was a chance to circumscribe the problem, limit it, to slow its spread right then. And this was unfortunately not done. So by 1984, when the gay community, using only private support, got together and developed this educational program, a large portion of the gay men had become infected. Out of ignorance. As many as 40 percent of them. And now we are paying the price. The people who are becoming ill today are those who became infected five years ago.

Ed Koch: One of the things that always bothered me is that some of the militants among gays believe that San Francisco has done more for treating AIDS patients and helping them than New York City. It's totally untrue. We sent out—on two different occasions, at my direction—people from Health and Hospitals and the Department of Health to San Francisco. So I know what they're doing. I said, "I want to do equal or better," and they would come back and they would show me column by column the different services, and on each occasion, they said, "We are doing more and better." But we were never able to make that point in the press. I mean, the militant gays always said, "New York is not doing as well as San Francisco." The attack was, well, "Koch doesn't want to stand up on this issue because people will think he's gay. Whereas Dianne Feinstein, who is married, is doing everything." It's just such bullshit.

I mean, I have never hesitated—even though I'm attacked by homophobics—I've never hesitated to stand up and denounce those who deprive gays of their rights. I'm the one who led the fight for children that have the AIDS virus who were kept out of school. I'm the one who set the policy. I've hired and retained the two best health commissioners, who were forthright on AIDS; that's David Sencer and Steve Joseph. And I carried out every one of their requests as they relate to dealing with AIDS.

Jimmy Breslin: I knew someone in Brooklyn. The wife was married to a drug user. And he died and she is sick in the hospital at the time he dies. So they've got the husband laid out by the ILA Hall in Brooklyn there, an Italian place, and they are all Puerto Rican. So the old undertaker comes out with the papers and he sits with the family and he says, "Do you know this guy died from AIDS?" "Oh, no, do not say that. He was not a *maricón*. Don't say that disease." They are going to kill the undertaker. They were crazy. [The wife] says, "I

Photograph by Phototake.



BASIL PATERSON

Oh, I intended to run. But I had a heart condition. I would have run a decent campaign in 1985. I thought Koch was bad for the city. I still think he's bad.

don't have the disease. Because my husband wasn't a *maricón*." No, he was using a f---in' needle. And so they had a four-year-old kid. So then the mother dies. The father and mother died of AIDS, the family won't admit they had it, and the kid is walking around. Four years old and God knows what the story is there.

The needle, that's all. AIDS is making crack the big thing. You don't get AIDS from smoking crack.

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KOCH VS. CUOMO:

ROUND TWO

David Garth: Koch ran in '82 for governor. It was something that I had asked him not to do. I felt that he could not win as soon as he started to open his mouth. Then, three days after he announced, the *Playboy* story broke and we had the biggest turnaround I've ever seen—favorable to unfavorable, 53 percent. In the article, he called the upstate people hicks in gingham dresses and he called the suburbs sterile. We were in Spain together, and he told me about this f---ing interview he did, and I said, "Any problems?" He said no, no, no, no. I said, "Well, how long did they tape you?" He said eighteen hours. I said, "No mistakes?" "Oh, no, it's terrific; it's terrific." And from that point on, it was downhill.

Koch would have been the most miserable son of a bitch you ever saw. He just doesn't even look like Albany. He doesn't walk or anything; he slumps around in a sweater and he goes out for a Chinese dinner. You don't do that in Albany. And in Albany, there's no movies to go to. He's New York personified. I said to Mario many times, "Koch made you governor. You know, we owe him a lot."

Ed Koch: Eighty-two was a bad year for me. I decided to run for governor, and it was the worst decision in my life. I didn't really want to be governor. The highest compliment paid to me at the end of that loss was that people voted for Cuomo for governor to keep me as mayor.

Jimmy Breslin: [Cuomo] ran for governor because he was absolutely serene and comfortable in what he was doing. Because he'd been around. He had done it all—lieutenant governor, secretary of state, he had done all his traveling all over the state, he knew everybody. And he had a well-conceived plan. The idea was that he could tell people, "Why does Koch have to leave New York? You can have the two of us. I'm experienced in Albany, and let Koch be the mayor here."

Mario Cuomo: The governorship in '82 was exactly the right thing. I knew it, and I felt it. And I felt very comfortable running for governor again in 1986 instead of running for president, which is what I told people. They didn't believe me then. I think they have come to believe me since then.

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THE FERRARO FACTOR

Jimmy Breslin: Gerry Ferraro in 1984. Yeah, the woman broke my heart. Broke everybody's heart.

Ronnie Eldridge: It wasn't funny; it was sad. Because Jimmy was so sure of it. He lived down the block from them in Forest Hills. And I used to know Gerry from when I worked at the Port Authority. John Zaccaro would call Jimmy and give him the latest, so we knew when they got the phone call to come to Mondale and be selected vice-president. And Jimmy told my daughter Emily Eldridge, who was then working at *The CBS Morning News*. And Emily goes off to work midnight to 9 A.M. at CBS.

Jimmy Breslin: I told Emily, "You go in there and you make a big shot of yourself, because Johnny and I are going to Minneapolis in the morning—it's all over.

Photograph by Isaiah Wyner.

She's got the thing." She went in. They wouldn't believe her.

Ronnie Eldridge: So Jimmy went with him, and at one point, he asked John Zaccaro, "Is everything all right?" And Johnny says, "Oh, I've been getting ready for this for six years." Jimmy was just thrilled. And then it started. We got out to San Francisco for the convention. And we called them, and they said come on over to the hotel suite. And I wanted Jimmy to look at her speech. And maybe make it a little dramatic or something. Anyway, we get over there, and we were in this suite, and the kids were all around and they had just had dinner and there are three television sets going. And it was when Jesse Jackson was moving to make the thing unanimous. And her speech was lying on the table and she said, "No, it's late, don't bother." And she is reading some article about herself. So I said, "Gerry, they're moving to make it unanimous. It's historic. Look at it." She was untouched by the importance of what was happening. It was very interesting. She was not one bit in awe of the whole thing—that she was going to be nominated for vice-president.

Jimmy Breslin: The only thing she knew, the only fact about the whole thing she knew, was that she had 24 Secret Service agents. That's the only figure or fact she knew. And her picture in the paper. And that's all it meant to her.

Ronnie Eldridge: Thinking about it in retrospect, the fact is that women elected to public office uniformly are not too nice. They are just not nice. Liz Holtzman is certainly not friendly and warm, right? Bella is difficult. Carol Greitzer. I mean, they are not great charmers. And this woman who is a strong feminist and political person I know said, "The person who was always the nicest was Gerry." She was fun. Maybe she wasn't driven the way other people are. She was certainly ambitious to be the vice-president, but it didn't come from her searching, doing hard work. It really came from her being agreeable and not antagonizing anyone. So she was just very ordinary.

ON FIRE ISLAND IN AUGUST 1984.

> *I said, "Gerry, they're moving to make it unanimous. It's historic. Look at it." She was untouched by the importance of what was happening.*
>
> **RONNIE ELDRIDGE**

Everybody is still surprised, I think, and the question is "Did she know? If she knew all these things, how could she brazen it out after all?" I can't give you an answer.

CHASING KOCH

Albert Vann: By 1985, we were in a good position to tremendously increase the political involvement of the black and Hispanic communities in the affairs of this city, if not to name the next mayor. We interviewed everyone who said they were interested: blacks, whites, Hispanics. Finally, Basil Paterson was obviously the first choice and, we thought, a winning candidate. When he dropped out and no other prominent black leader came forward, we opened our search. But then things fell apart.

Basil Paterson: Oh, I intended to run. I would have run. Hell, everybody knows by now that I have a heart condition. I had a multiple bypass in January 1987. But I discovered it about the time I was going to run. I would have run a decent campaign in 1985. I had put a lot of things together. I had some very good people working with me. I thought Koch was bad for the city. I still think he's bad for the city.

The debate was whether or not I could take the chance. My doctor wasn't sure. Of course, I kept it quiet. I'm a lawyer. I wouldn't go to a lawyer with a bad heart if I had a serious case. But most people didn't know that at the time, and I was widely criticized. After my operation last year, there was a story about it in the *Daily News*, and I got all kinds of letters from people who had denounced me at the time but were apologizing now.

THE SUBWAY VIGILANTE

Robert Morgenthau: The public reaction was almost 95 percent pro-Goetz. We were getting 300 phone calls a day: Let Goetz alone. I got all kinds of letters from people saying, "I'll spend my last dime seeing that you don't get re-elected."

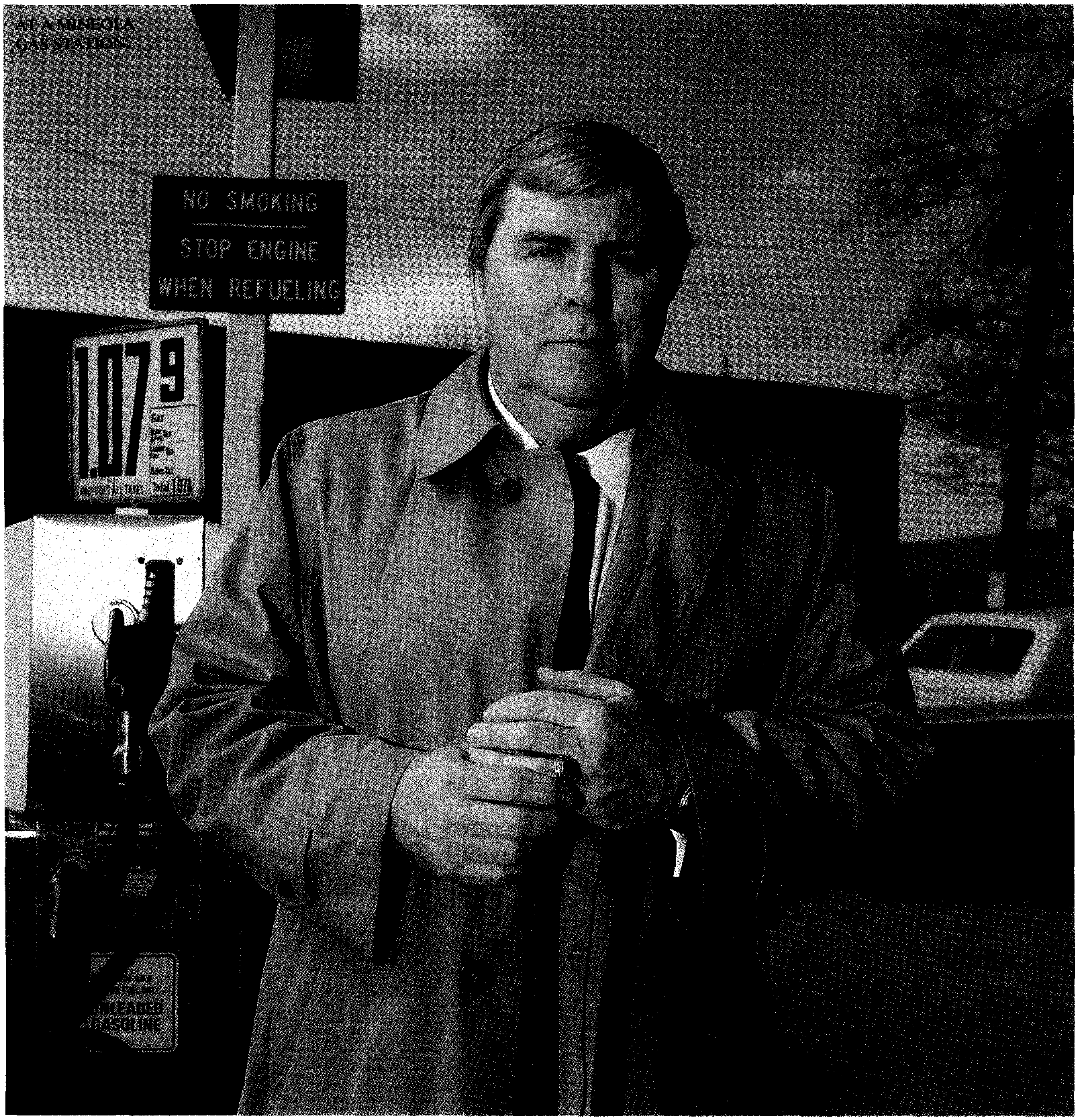
The initial charge against Goetz was attempted murder. We presented to the grand jury on that basis, and, if anything, the assistant interviewing Goetz was too tough on him. On the videotape, Goetz looked sympathetic. We also decided not to put the victims or the assailants (depends on how you look at it) before the grand jury. Those young guys were not saints, and making them our witnesses could create problems.

I had six people working on that case. And I took a vote when the case was going up to the grand jury. And I said, "How is it going to come out?" And five out of the six people said there will be an indictment on attempted murder. One person said no way, the jury is not going to vote for indictment of attempted murder. The one guy just read the jury better than anybody else did.

SCANDAL TIME

David Garth: Koch's problem was that Koch was a guy who had his nose against the glass for years and years. When he first came in, he was the guy at camp whose underwear showed beneath his shorts. You remember the kid at camp—

Photograph by P.F. Bentley/Photoreporters.



AT A MINEOLA GAS STATION.

MATTY TROY

I went to Manes's house maybe a week before he killed himself. It wasn't nice. He was incoherent. He had lost a tremendous amount of weight. It was a very sad thing.

no matter what he did, his underwear showed? That was Ed Koch. He would swing a softball bat and hit himself in the back of the head and miss it by a mile. Okay? He wasn't soigné, and he wasn't wealthy. He had nothing going for him but just his own determination and guts. Finally made it. So he's mayor of New York. All the people whose ass he had to kiss for twenty years were now kissing his ass. Quite an enjoyable position—at least it should be for a short time.

The irony of the whole Meade Esposito–Stanley Friedman thing was that Ed Koch was the easiest lay in town. You told Ed Koch, "You're fantastic, Ed, terrific," and Ed was in love with you.

I don't believe that Koch said to Donny Manes, "The Parking Violations Bureau is yours"—that wasn't part of the mix. That wasn't Koch. One of the things you knew about Koch was [that he] didn't make a deal with a guy, whether he's a builder or a real-estate guy. He was much too self-interested, in a sense, doing his own thing. I don't believe for one minute that Koch had a deal with Meade Esposito or Stanley or anybody else. There were too many really im-

Photograph by James McGoon/Wheeler Pictures.

portant jobs in the city, where they never got a piece of anything.

Anyhow, Ed Koch is now mayor of New York, okay? All these guys from the press who like to be wise guys, he beat the living shit out of them for ten years, at least for eight years. I would say to him, "Why bother?" I mean, some of the guys are wise guys and deserve to have the shit kicked out of them. A lot of their questions were perfectly inane, and some of them were perfectly fair. Koch would give them the back of his hand. So then he ran three times, and he gets bigger and bigger majorities. And as a result, every time he did it, instead of becoming a nicer guy, he said, "F--- you."

And the press, because he kept winning, had no chance to get back at him. So you had basically eight years of pent-up hostility there, and when the scandals broke, they jumped on his head. And I said to him, "What's fair is fair. You kicked the living shit out of them for eight years; they're going to kick the shit out of you. I don't think what you did was fair; I don't think what they're doing is fair. But that's the reason for this kind of hostility."

Ed Koch: Nobody believed that Donald Manes was corrupt before it was uncovered. I never did. Most people thought he'd be a future mayor. He was elected five times, with majorities greater than mine, when he ran for borough president, and was supported by every editorial board taking a position in the city.

Most people thought Stanley Friedman was an honest rogue. That is to say, he'd walk up to the line, but he'd never cross the line of criminality.

Those were eighteen months of hell for me. Pure hell. Six months into it, I went up to the Bronx and a priest who I know, a good friend, in his sixties, a parish priest, he said, "Ed, can I talk to you frankly?" I said, "Sure, Father." He says, "No, no, no, no. Can I talk to you candidly?" I said, "Sure, Father." He said, "F--- 'em!"

If you wanted a job, a zoning change in the Board of Estimate, or a nomination for judge, you just had to make one stop: the King of Queens.

ROBERT ABRAMS

He was talking about the press, which was very cruel to me at the time. I mean, the editorials were just outrageous, in conveying that this government had a lot of corruption in it, which is untrue. Less than under Lindsay. I believe less than under Beame. The fact is that when it's all said and done, one case of corruption is too many.

There were actually seven people appointed by me who were indicted or convicted. Most people think 70. Seven. And six of them were either in Lindsay's administration or Beame's administration. Only one was new to government under me. And that was John McLaughlin, a guy who came from an upper-crust law firm and who was an assistant secretary of the Treasury. There were another six who were asked to leave government and who were not indicted but who committed some breach of ethics. Thirteen people, approximately.

Jimmy Breslin: It's just part of the general lawlessness of the times. And the greed, yes. Koch sold out the city to the gangsters. You know—the first day when Koch went to Meade Esposito's house and made a deal. They got the Transportation Department and the Parking Violations Bureau and cable and all the rest of it. Koch didn't even know what the hell they were talking about. He didn't care, as long as he could go around and be the mayor.

Before that, nobody let Esposito and those guys in. I mean, Esposito could make judges and do things like that, but he never had a run like this. And once it gets bad at the top, it gets worse at the bottom.

But I think the builders have done much more. And I think Koch has let them. And I can't believe Koch let them do it for nothing. They never had people giving away the city to developers like this. Never. The record shows that. It isn't even opinion. They just never did. Not that everybody didn't want to. They just didn't get the job done. But these people have really done everything. Tax breaks to build? Every time they want something, they just reach up and break off a piece of the sky.

It's destroyed the city visually. The worst architecture you ever want to see from New York. Crummy architecture. The buildings always reflect the one common thing: greed.

Robert Abrams: I, as well as many others, was not only shocked but repulsed and revolted by what revelations indicated was Manes's course of conduct and his behavior. At the Board of Estimate, he seemed like an affable fellow. There was no indication that there was any venality attached to his dealings. But at one point, he became the boss of Queens, the leader as well as the borough president. I think one began to see a change there, when he became more powerful.

This is an issue of wearing two hats. I think it is wrong to have an elected official also be a high party official. That breeds so much control and contempt that it can also breed corruption. I think that is what, in effect, happened in Queens. It became one-stop service: If you wanted anything in Queens, you had to go to just one person. That person became known as the King of Queens. If you wanted a job, if you wanted a zoning change in the Board of Estimate, if you wanted a nomination for judge, if you wanted to be an elected official, if you wanted a certain address for a building as a developer, you just had to make one stop: the King of Queens.

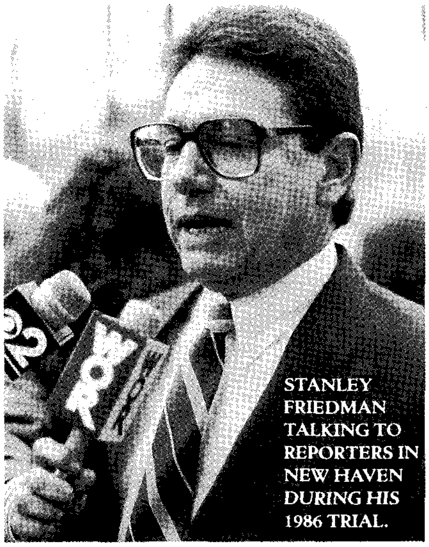
Matty Troy: I had seen Manes a couple of days before [his first suicide attempt]. Socially. I hadn't planned on it. I ran into him. It was right after the first of the year. I met him at a civic-association function in my area, and as always with him, the conversation was about how we are going to lose weight. But I noticed something. I thought it was just a physical thing. He had just had the throat operation, and he was very hoarse. He also had a very bad problem with sweating, and it was exacerbated. I guess it was because of his involvement with the Feds, but he never brought it up to me.

I went to his house about maybe a week before he killed himself. It wasn't nice. He was incoherent. He had lost a tremendous amount of weight. I believe he was probably sedated. I don't know. Marlene wasn't home, but the nurse was there. It was a very sad thing. I don't know exactly what his condition was, but I do know that it wasn't the same Donald that I knew.

Rudolph Giuliani: Here's how the Manes-PVB-Friedman thing and, I think, all the subsequent city-corruption investigations, and now state and federal, began:

Sometime in 1984, the then chief of my corruption unit, Jane Parver, came into my office and said that the FBI in New

York, who she had been literally pestering for months for corruption cases, had come up with something. On an undercover tape in Chicago, there was an indication that there was a bribery scheme in New York involving the Parking Violations Bureau and that these undercover people who were the subjects in Chicago want to replicate that bribery scheme in Chicago.



STANLEY FRIEDMAN TALKING TO REPORTERS IN NEW HAVEN DURING HIS 1986 TRIAL.

Friedman took his beard off before the trial. What he could not do, however, is change his personality.

RUDOLPH GIULIANI

That turns out to be Bernard Sandow [the head of a collection agency]. It came to us not as a full piece of information but as this lead. We agreed that at an appropriate time that would not affect [the Chicago] investigation, we would try to turn him in the direction of New York and see what we could get on tape, including undercover meetings. And then we agreed, in the summer of 1985, that the way we would do that is to set up a meeting with the undercover, Sandow, and Geoffrey Lindenauer, in which the undercover would provoke Lindenauer to lay out on tape as much of this bribery scheme as possible.

That meeting took place in Hisae's restaurant, here in New York, about noontime, November 25, 1985. The tape was, from an investigatory point of view, excellent. Lindenauer certainly made it clear that there was a bribery scheme going on at PVB. And it was broader than just Sandow. It involved the commissioner, [Lester] Shafran. He also made references to Stanley Friedman and Donald Manes on the tape. And that confirmed much of what we suspected. But it's one thing to suspect it and another thing to have it on tape. It was important to get both of them on tape, because our plan was not only to indict them and arrest them and convict them based on that tape, but to see if we could persuade them to cooperate because they were in a very difficult position. They did not have cases that you could reasonably contest. And in these investigations—and I've done many of them—you most often get cooperation when you have somebody on tape.

Our plan was, first get Sandow and then get Lindenauer. We got Sandow. He agreed to cooperate. Sandow began making tapes, and then the story broke, first in a Florida magazine and then in the Chicago *Tribune*, then in the *Daily News*. In fact, I believe that Manes first found out because someone in Chicago read it in the *Tribune* and called PVB. And Manes was notified.

At that point, the story was very sketchy. Just the tip of the iceberg. What they had was, Sandow was implicated in a bribery scheme in Chicago. No mention of New York. In fact, one of the tape recordings that Sandow then makes with Shafran, that was very valuable to us at trial, was one in which Shafran says to Sandow, "Keep it in Chicago. Don't let it come to New York"—something like that.

Manes, however, very much overreacted to it. And immediately became very nervous that if Sandow was caught in Chicago, Sandow would probably cooperate, which turned out to be a correct surmise, and that they were probably all in trouble. That's when the meetings started with Lindenauer, in which there were discussions of Lindenauer possibly committing suicide or running away. Manes got $58,000 for Lindenauer for him to run away. And then finally, on January 10, 1986, Manes attempted suicide. That attempted suicide confirmed—to the extent that we needed any further confirmation—our suspicions that he was deeply involved in this bribery scheme.

We had Sandow's hearsay, because that's all it was. Sandow didn't deal directly with Manes on this. We had Lindenauer's statements on tape, but it was always possible that all of this was puffing and exaggeration. So when we woke up on the morning of January 10 and we heard on the radio that Manes had attempted suicide, all of us involved in the case—and there was just a small group of us involved in it—we realized that Manes was heavily involved and that this was a big scheme. It was as big as it had been described on tape.

Friedman took his beard off during the pretrial process—I can only guess—in order to make himself look less sinister. What he could not do, however, is change his personality. And his personality was always very arrogant.

Stanley Friedman was in politics for one primary reason, and that was to make money. And to satisfy his desire for power. I knew the case was over for Stanley Friedman for sure when he told his story on the witness stand. Because his story was absurd. It created even more questions. It furthered our case. Sometimes the defendant will testify, and you may still end up convicting the defendant, but he does himself a lot of good and he helps himself. Stanley Friedman told a story that was insulting to the jury.

To a very large extent, it was luck. What we deserved credit for—the assistants, the FBI, people who worked in this—is how we utilized the lucky break that we got. But without that, we would all be fooling ourselves to think that we would have been able to accomplish what we accomplished. And what we were able to do is break into the system at a high enough level so that it all fell apart. I don't know that we could have accomplished the same thing by working our way up. Because I think the forces that would have stopped us would have been tremendous.

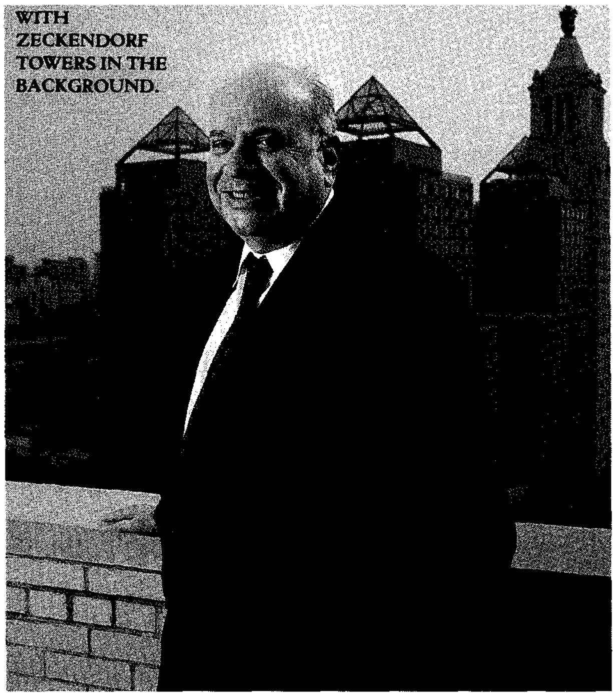
Matty Troy: I'm a student of history, and I have a pet theory. I think that scandal and corruption is cyclical. It just keeps coming around. Because the minute that the reformation takes place, everybody gets tightened up and they start to be very careful about things. But people get tired, they don't have the tenacity or the stick-to-itiveness, or they don't stay in the job of prosecutor long enough to keep a sensitive ear to it. And it gets lax and things start happening again.

AT HOME

David Johansen: From about 1978 to 1984, I was on the road, playing 200 dates a year. I played clubs, arenas, and stadiums, headlining and opening for what I call "heavy mental" acts. But I just got tired of presiding over Hitler Youth rallies. I guess it was one night in Cleveland when I looked out and saw a sea of kids with leather wristbands *Sieg Heil*–ing, and I

Photograph by New York *Newsday.*

said, "What am I doing?"


WITH ZECKENDORF TOWERS IN THE BACKGROUND.

WILLIAM ZECKENDORF JR.

The only time "gentrification" isn't bad is when it happens in somebody else's neighborhood.

So I started thinking about what I was going to do with my career. And I decided it would be great if I had an act that could only play New York. I used to travel around in a van with my group, and I'd read items from *Variety* and other publications out loud to entertain everyone. I remember one of them had to do with Alan Hale Jr., who used to be on *Gilligan's Island.* He was working as a greeter at a seafood restaurant in Florida or someplace. And I figured that would be a pretty good job—greeter. But then I thought, Maybe not; I'm a little young.

So I start doing the Buster Poindexter shows at Tramps. I wore a tux, got a band together, and started singing old songs I'd always liked. A more adult kind of show. At first, we just put the name Buster Poindexter in the paper, so no one knew who it was. And since then, our audience has kept growing.

As for me, I don't go out much these days. I mean, if I go out, it's like a busman's holiday. Back in 1977, '78, I used to go out almost every night. I'd go to the Mudd Club, or to CBGB's, which is where I met my wife, I think. I'm married now and I'm 38 years old, so if I go out, it's gotta be for something that I really want to see. I don't really have much to do with the whole heavy-metal thing anymore. It's great for the kids, though. It's important for them to have a place to meet.

Steve Rubell: The eighties was a very quiet time. People were in a very quiet mood. Now I think the mood is changing. I think people want to start to do things again, and I just see a change. It's no longer the underground. Downtown is really basically changing. It's over.

I think nothing sums it up as well as the fact that we sell more bottled water than we do beer today. For every three bottles of beer that were sold in 1977, there are three bottles of water served now. Our biggest profit center at the bar is water. Evian and Perrier.

Except among a very hard-core group, drugs are completely out. I mean, it's not just the absence of drugs, it's the change with liquor and stopping of smoking, the complete reversal of sexual habits. Self-abuse is out. Money is in.

Danny Fields: I lock myself in. I feel "fortress New York" is applicable, "fortress my apartment" is applicable. [New York is] dirtier. It's ruder. It's priced out of existence. It's unpleasant to go out at night. I have nothing really nice to say about it except on certain afternoons when the sun hits the buildings in a certain way and you have had a certain amount of wine, it can still make you remember a certain moment.

I think people have private networks of friends and people they like, and creative people are active during the day and then some other people come out and dress up and go out at night, and maybe sometimes they overlap. But it doesn't seem like the same people to me. I mean, I really look forward to renting a movie and sitting home and maybe having two people over. Going out is agony to me.

The best it can do is make you remember something that was. The other night, I went to CBGB's and I saw a great band, Soul Asylum, from Minneapolis. The best thing about it was moments of nostalgia and seeing people that I hadn't seen in a long time. And it was sort of like, for a moment, it had soft edges around it, like in a movie. Sort of like smoke. And the moment was wonderful. The band was wonderful. But then it was gone.

And I realized we were all going to disperse, and we really weren't all going to go to Phebe's afterward for a hamburger and talk about it. I don't know when I'll be back.

THE BUILDING BACKLASH

William Zeckendorf Jr.: There's been a shift toward a tremendous anti-development feeling. I think it started in the past two or three years. Between the landmark cases and the Coliseum, you know, the major projects. I'm not saying who's right or wrong. All I'm saying is that the climate to do major projects in the city is changing.

The issues are never the issues that are on the surface. The shadow in the park is not the real issue; people didn't like the design of the building. If it had been an I. M. Pei building, it might have been different.

They use the word "gentrification." The only time it's not bad is when it's happening in somebody else's neighborhood. I mean, if we went up to the South Bronx and we started doing this, see, nobody would yell about gentrification. They would say, "Well, aren't you doing something wonderful, because you're providing housing up there." But when it gets to a certain point that things are turned around, they don't want it.

I think it's a political issue, and I think the people fear they're going to be forced to spend more on housing. That is 100 percent the issue.

Photograph by Steven Begleiter.

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VOICE OF NEW YORK

Abbie Hoffman: See, we have two kinds of rights in this country. We have individual and public. Individual rights are the ones that we constantly champion. So the one that builds the highest building is the greatest American hero. But there are public rights, and in terms of public rights, we do very poorly. And that has to do with the quality of the water, air, life on the streets, public transportation, and all that. We are just a dismal failure.

INSIDERS

Rudolph Giuliani: On Wall Street, there are a lot of good analogies you can make between the Maneses and Friedmans and that group, and the Levines and the Boeskys and all the others.

The underlying motivations are the same. Although, interestingly, for many of the insider traders money has ceased to be the prime motivation in the crimes they commit. It used to be the prime motivation, at the beginning. It is no longer. I mean, it wasn't even the frosting on the cake. It was irrelevant. They had everything they would ever want to have. They had all the money they could possibly spend. They actually were incurring burdens with what to do with their money and how to deal with it and how to deal with tax problems.

> *You can tell a nation by its shoulders. And it seems to me that the stooped shoulders I remember from the Depression, I see again today.*
>
> **FRED FRIENDLY**

What was really motivating many of them at that point was acclaim. Being the top trader, the most ingenious broker, the most ingenious investment banker. Being featured in *Business Week* or the *Wall Street Journal* or in their company's annual report as the great genius of the firm. In order to maintain that acclaim, they had to be right—they had to win. And by cheating, you are going to ensure your position.

CRACK MADNESS

Jimmy Breslin: Whoever invented crack is on a par with the guy that invented aspirin. And if they ever had regular distribution on a businesslike basis—computerized and things like that—forget about it. They sell their crack and they can get $500, $600 a week selling it on the street corner, which is huge money in a ghetto.

They only care that they are going to lose money. A girl I know got shot in her house in St. Albans, Queens. She's in the living room in a two-story frame house, and they shot her through the hand. Later, she is down at the corner when they came by in two cars with machine guns and shot twelve people standing on the corner. They got police saturating the area. Twelve people got shot, so you know how many cops are going to be there. They are all over the place. She comes out of the house all bandaged up and starts dealing. And got arrested. She got arrested. I mean, it was so crazy. She, like, pushed the cop out of the way so she could stand on the corner.

You never heard of them like this. Never like this. Usually, you say the old days were better or worse or something. But it was never anything like this.

THE CRASH

Felix Rohatyn: October 19, I was here. I was just watching the world go by. I was going to lunch and I think the market was down 100 points, but it seemed to be rallying. I went over to lunch at the Four Seasons and walked around the corner, right on Park and 51st, and there was some brokerage house there. They had market averages in the window and I saw a big crowd in front of the window. I walked by and went to lunch. I came back and there was a bigger crowd and there were TV cameras. I saw that the market was down more than that; it was down 200-and-some points. I came back here and I had some things to do and some meetings. And one of the people said to me, "How far down do you think the market will go?" I said, "About 250 points." She said, "How about double that?"

THE HAVE-NOTS

Fred Friendly: If you live on the Columbia campus and if you spend a little time going through Harlem, the way I go home, you'll see a lot of people with rounded, stooped, sad shoulders. You can tell a nation by its shoulders. And it seems to me that the stooped shoulders that I remember from the Depression—the man with the stooped shoulders that I saw in the early thirties—I see again today.

I think the word "homeless" is really a synonym for the unrest in the city. It isn't just a lot of people sleeping out in rags and newspapers. It's a lot of very poor people having no place to go. When you walk down Wall Street or Fifth Avenue, you'll see a lot of very poor, miserable black, white, and Hispanic people who live in this town, and I think that's a vulnerability of the city. I mean, my mother came from Eugene, Oregon. College-educated woman—taught me never to give money to panhandlers, that they would just "use it to buy booze." In 1988, I find myself going out of the way to give them a buck, and I'm telling you that because I think there's a lot of me out there. The song in my youth was "Brother, Can You Spare a Dime?" Today, it's "Brother, Can You Spare a Buck?"

I make it a business, especially up on Broadway here, to give away a couple of bucks a day. That's not enough. I wish there was a better way to do it. Because I don't know what they do with that. I suppose some of them need it to buy some food with, or somebody'll say to you, "My car broke down and the only way I can get a new battery is if I can find twenty bucks." I don't care what it's for. But the business of passing those people by is not right.

Jimmy Breslin: One deranged man wants to sleep in the snow and is going to wake up in the morning as frozen as a board. God rest his soul. It's sad, but that isn't the homeless problem. The homeless problem is a woman with three kids whose husband ran out on her, who wants to take care of the kids and has absolutely no place to go. And she will walk the streets, the Grand Concourse in the Bronx, with no place to go. And some woman will take them in: "All right, you can stay here for a night." And the night turns into three and four months. Strange people living under one roof. Boyfriends come, and husbands, and there is all kinds of violence. That's the homeless problem, and they don't even talk about it. Because the newspaper people only cover the middle of Manhattan and then they go to lunch and they go home at five o'clock and they don't go into any of these places where most of the people of the city live.

Burton Roberts: I find that we have more of the "lock 'em up and throw the key away" advocates in positions of power in the government today than they had in the sixties. And those same advocates who espouse that philosophy don't seem to want to do much with respect to the root causes of crime, those causes of course being in the sphere of education, housing, health care, giving people more opportunity for employment, job training—those are the areas where a concerted effort must be made if crime is to be reduced in the long run.

BEYOND THE RAINBOW

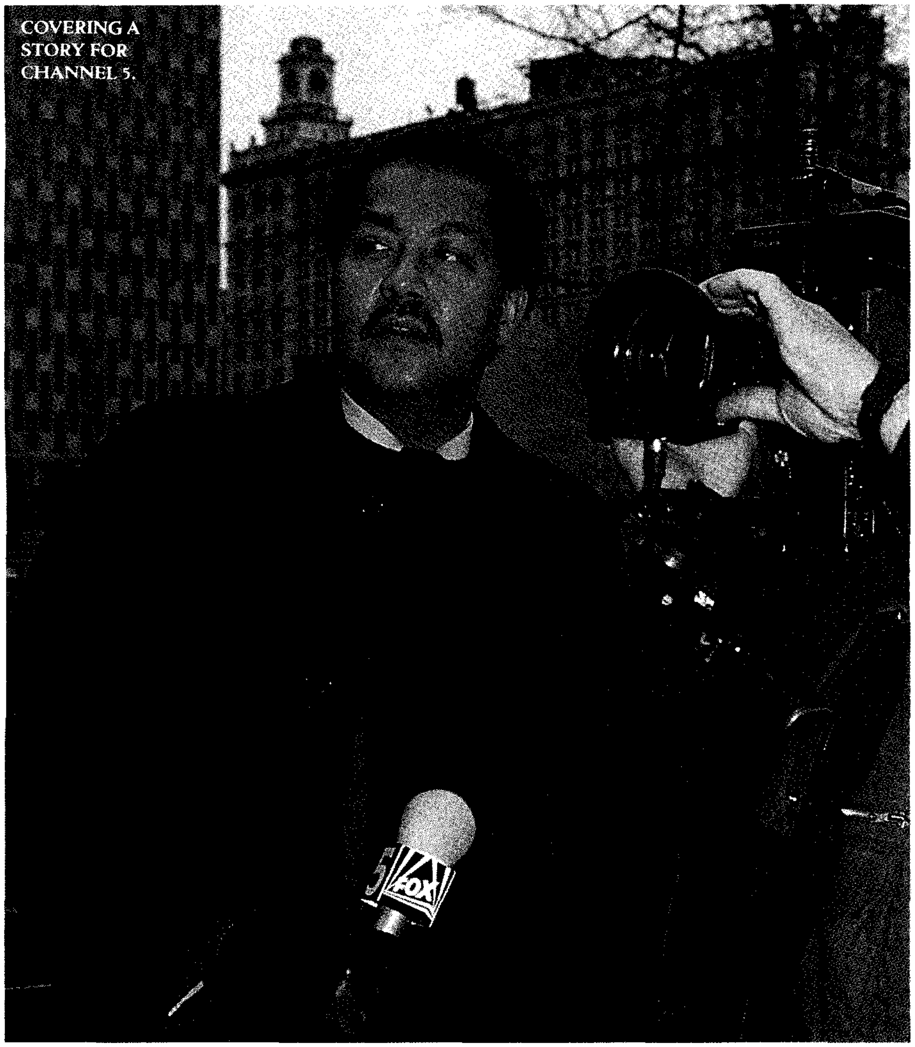
Jimmy Breslin: Paul O'Dwyer has a telling point. He was riding the subway downtown. And after Park Place, there used to be no blacks on the train. Now there is a lot. They've got jobs on Wall Street. I think there've been advances. There are some strong black neighborhoods in the city that you never had. The malls and places like that are very strong. It's so hard and lousy, you tend to think nothing has changed. But it has. But about one hundredth of what should happen.

Ed Koch: New Yorkers feel much better about themselves than they did in '75. Every community, the poorest of the poor, Harlem, South Bronx, Bed-Stuy, is on the upgrade. The homes are worth much more today. The one- and two-family homes. They feel better about themselves. And I think they like me. I certainly like them. I'll go further: I love them.

Major Owens: Koch has no trouble interacting with black folks. I'm from the South. I have met racists. Southern racists have a problem sitting down and having a meal with blacks. They have indigestion or vomit or just can't do it. They can't interact socially with blacks. Koch is not a racist. He has black friends. I'm sure there is no problem with his emotional framework.

He's an opportunist who will not hesitate to use racism to consolidate his political base and to deal with problems as they come up, scapegoating. He does not hesitate when the time is right to inflame situations, equating black crime with white racism—in essence, saying to the people of the city, "The crime problem that we are all concerned about is blacks against us." That's the way it comes out when you equate black crime with racism. Which is a horrible distortion, since it's black people who suffer most from black crime.

Paul O'Dwyer: Things got worse insofar as race relations are concerned. And we are now in a position where we got minorities at one another's throats. Ethnics against ethnics. And we always had that, from the days when the Dutch and the English fought it out in the streets of New Amsterdam. But we always had a city policy, which we do not have today, saying, "Stop your misconduct. You owe a greater amount to the city



COVERING A STORY FOR CHANNEL 5.

PABLO GUZMAN

There isn't that communication between Howard Beach and Harlem. It's crazy that New York in twenty years got more segregated rather than less.

Photograph by Alon Reininger/Contact Press Images.

of New York and you have not the right to foul it up."

Percy Sutton: There has not been the development of the black business community that I think there will be. There are other black entrepreneurs, and they're in the media, in the main. They are people who own newspapers and all of them have developed their own; everybody is self-made.

There's a daily newspaper in Brooklyn—the New York *Challenge*. There is Earl Graves, who puts out *Black Enterprise*. There are the guys who own the fast-food places here, a former policeman who owns a beer-and-beverage distributor. These are things that are developing. They've all come in the past seven or eight years. But they're not what they can be.

Pablo Guzman: It's reached critical mass. All of those things that were in the ghetto, that the rest of the city really didn't care about, are not the ghetto's problem anymore. It's the city's problem because those numbers have now mushroomed out of the ghetto. You see it in the subways. It's in the street. It's on Fifth Avenue. You can't go to Madison Square Garden and enjoy a concert without looking every which way because the boys are coming in wolf packs and crews from Brooklyn, saying, "I got to go get paid." And what they mean by "going to get paid" is taking your paycheck.

> *Suddenly, it's desirable to be flagrant about wealth, which we always hid. The only way you feel secure is to read about your own wealth.*
>
> **TERRY ALLEN KRAMER**

That same callousness has somehow affected kids everywhere. I saw that when I covered Howard Beach. That Monday, when they first busted those kids and brought them to the precinct, their friends gathered outside the precinct house. So we had to do a stakeout. And these kids are coming up, and they are making a point of saying, "You know the nigger deserved to die. Who told him to run into the highway?" Like it was his fault. And in the next second, they broke out boom boxes, which are identified with black ghetto kids. And these are Italian kids from Howard Beach. They are breaking out the same boom boxes; they are playing Run-DMC and saying, "Yo, Pablo, MC." It was bizarre. The same kids who have no compunction about attacking black kids can't stop to think that they are enjoying the same culture.

In this city, somehow, what I have seen is that there isn't that communication between the group that lives in Howard Beach and the group that lives in Harlem. With me, it happened in school. You know, we all met each other in school or out in the playground. It's crazy that New York in twenty years got more segregated rather than less segregated.

MODERN LIFE

Terry Allen Kramer: New York has become a center of what I call the ultimate consumers. It's the most extraordinary phenomenon I have ever seen in my life. It's not ostentation. It's the flaunting of one's wealth and telling the public about it. It's like the decline of an empire. If anybody did it before, it was looked down upon. The Rockefellers have great collections, but you didn't read about it in the society column. Back then, you would have paid to keep your name out of the press.

I think the press made it acceptable, instead of making it unacceptable, the way it had been all along. It became a whole new industry, talking about the rich and the famous. All of a sudden, it's desirable to be flagrant about your wealth, something that all of us always hid all of our lives. The only way you feel secure is to read about your own wealth.

Liz Smith: I think women in New York today are generally a lot more interesting than men. A lot of women say they would rather talk to another woman at a party than talk to the man they are going to be seated with. I was at Irving Lazar's party at Mortimer's the other night, and there were all these really incredible women. They were more dynamic than the men. Farrah Fawcett, Joan Collins. Look at Christie Brinkley and Cheryl Tiegs. They've turned into hardball businessmen overnight. They know when they can't model anymore. But they all got businesses going. I don't mean that they are like men. I just mean they have turned into people who are obsessed with business and having their own identity. And I think men are attracted to women like that.

I'll tell you what the major change is. The major change is that there is a new class of celebrity in New York and that's these people with money. They spend all this money on clothes and decorating their houses, going to these huge charity balls, and so forth. Well, there always was a group that did that. We now have a group of what *Women's Wear Daily* calls Nouvelle Society. It's just intriguing everybody. They are the new stars. People with money overnight are the new personalities. I think drugs and sex and all of that were replaced by all this incredible greed and making more money than anybody had ever heard of.

All of a sudden, everybody in New York knows who Ron Perelman is. Everybody knows who John Gutfreund is. It's unheard of, it's unbelievable. These are the new stars. I certainly never thought I would be writing about Malcolm Forbes as much as I write about him. And Donald Trump. I mean, how can you avoid them? They are doing things to get publicity.

New York used to be very glamorous when I first came here. It just fell apart. That's why people are so fixated on these big charity balls and fashion shows and all that stuff. Because that's the only discernible glamour that's left. It's all totally manufactured for a reason. But it's all there is. There is no private glamour. There are no real private parties. There is no real private entertainment. And everything is done for a reason.

People are working. They are concentrating on making money, and all the fun has gone out of life. Oh, just until they find a cure for AIDS probably. But I do think the sexual revolution is over.

Now New York is divided into people who have enough to shield the rest of the world out and those who don't. People are afraid they are not going to be able to hang on to their money and their security. Once upon a time, people were afraid that somebody was going to drop an atom bomb on New York and they were all going to be blown up and they wouldn't be able to live to enjoy. I don't think people are afraid of that anymore. Now they are afraid there is going to be a revolution, that somebody is going to take their mink coat off and put them on the street or something.

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VOICE OF NEW YORK

IN THE *LIVE AT FIVE* NEWSROOM.

LIZ SMITH

In the past year, I found it rather difficult to write a gossip column when all the best gossip was on the front pages all the time. Truth became bizarre this year.

In the past year, I found it rather difficult to write a gossip column when all of the best gossip was on the front pages all the time. Did you ever think you would see anything in the paper like Tammy Faye and Jim Bakker? Did you ever think that you would see a presidential candidate daring a newspaper to follow him and then going off on a wild weekend and allowing himself to be photographed? If you had made this up as a movie script five years ago, you would have been laughed out of Hollywood. Truth became so bizarre this year. We had an administration where, like, 34 people had been indicted. The gossip columns are just tame by comparison. I don't even try to compete with all that stuff.

Annie Flanders: My daughter is a total hippie. She just turned seventeen. And there is a huge movement of hippie kids. Their focal point is around any Grateful Dead concert. They live and breathe it. There are thousands and thousands of them. They come from all over the country. If you stand outside any Grateful Dead concert, you will think that you are back in another time. And it isn't only fashion, from what I understand. It's everybody in tie-dye, but it's also the true spirit of hippies. She says she has seen people come up to people and just tell them that they need a place to stay and a stranger will take them in, and people who need money to buy tickets, they buy them tickets.

It's the freedom of openness. I mean, my daughter loves peace and granola forever. Everything. She has peace rings. Peace earrings. Peace shirts. Peace this, peace that. There's now a club downtown called the Dead, where they just play Grateful Dead music. But I can't get anybody on my staff to go.

Larry Kramer: I think it's almost like the end of New York or the end of the world—whatever. I do mean to speak in hyperbolic terms. Between AIDS and the homeless, this city is simply not going to be able to cope and exist in the years that are just down the next decade. The fabric of life in this city is going to completely and utterly unravel, and nobody seems to be paying any attention to that. The AIDS figures are horrific. The homeless figures are grotesquely horrific. And Koch blithely goes on, the city blithely goes on, as if those figures don't exist.

I am here because I'm a writer and it's like I'm a war correspondent and I'm on the front line, and as horrible as it is, it is grippingly fascinating to see how inhuman people can be, how blind people can be, how selfish and greedy people can be. It's just fascinating.

Diane Von Fürstenberg: The thing that is a little sad about our generation is that we talked a lot and we made a lot of noise and we thought we would change the world. And a lot of us became fat and rich. And plunged right into the Establishment we condemned. Which is okay, I guess—part of growing up, I'm sure.

The city was good to me, and I was good to it. But I can't create here. I get inspired in Connecticut. I get inspired when I travel. I don't get inspired when I'm in New York. Only about making deals. Because this is a place where you do public relations, make deals, and do business. But not really where you create. Because it's too dense. There are too many buildings, too many people, too much noise.

Ed Koch: Listen, if the glaciers melt and the water rises and the water's over our heads, New Yorkers will learn to breathe underwater. ■

Photograph by James McGoon/Wheeler Pictures.

Was it 1928 or was it last night?

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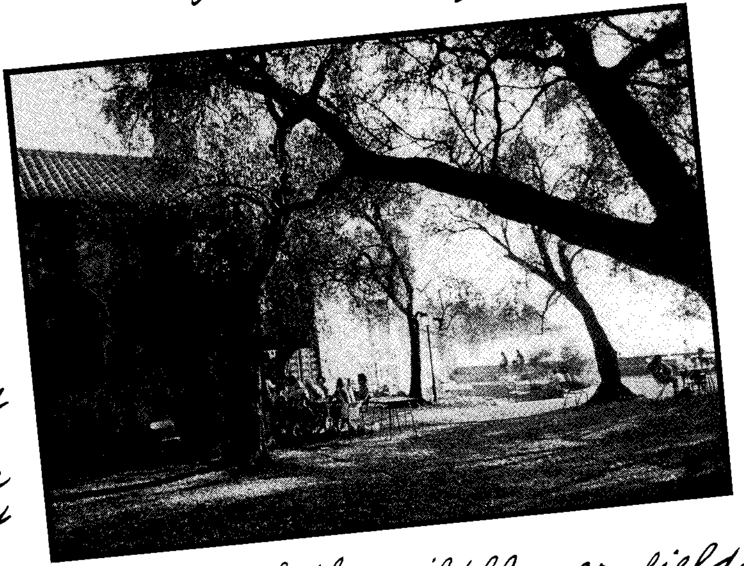

Two weeks ago (or was it six decades?) it took us to gemutlich Zagreb, where storks roost on tall chimneys. We sipped sweet, inky coffee and traded rounds of slivovitz, burning with essence of plums, with some local artists and came away only a few dollars poorer.

In the Julian alps, we tramped through the wildflower fields we could see from our snug, crisp-sheeted room. It was only $25. for the night. For a little more than twice that we could have stayed in its palatial counterpart, cushiony with damask sofas and Persian carpets.

On up the coast that could have been the Riviera of Hemingway, Fitzgerald or Cole Porter, we hired a cruiser for the day ($35.) and found a whole island we could have rented for the night.

Back at our hotel, we dined on a mountain of prawns with a delicious local wine that wouldn't be found anywhere else. The check didn't come to $30., including the moonlight.

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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Best Bites

What's your fantasy? A chocolate phone so you can nibble while you stay on hold? The Hershey touch—the power to turn anything into chocolate? A 24-hour chocolate hot line? Guilt-free fantasies and fudgy-wudgy madness—to dream about or devour—fill Honey and Larry Zisman's witty little recipe book. Or try these dark, dense Chocolate Indulgence cups and six-inch cakes, with their hint of coffee (about $1.99 and $18). Or the faintly sweet truffleness that comes in tiny tarts or an eight- or ten-inch round from the new retail shop of mousseketeer Susan Houghtaling (tarts, $1; cakes, $12 and $15).—**Gael Greene**

Chocolate Fantasies

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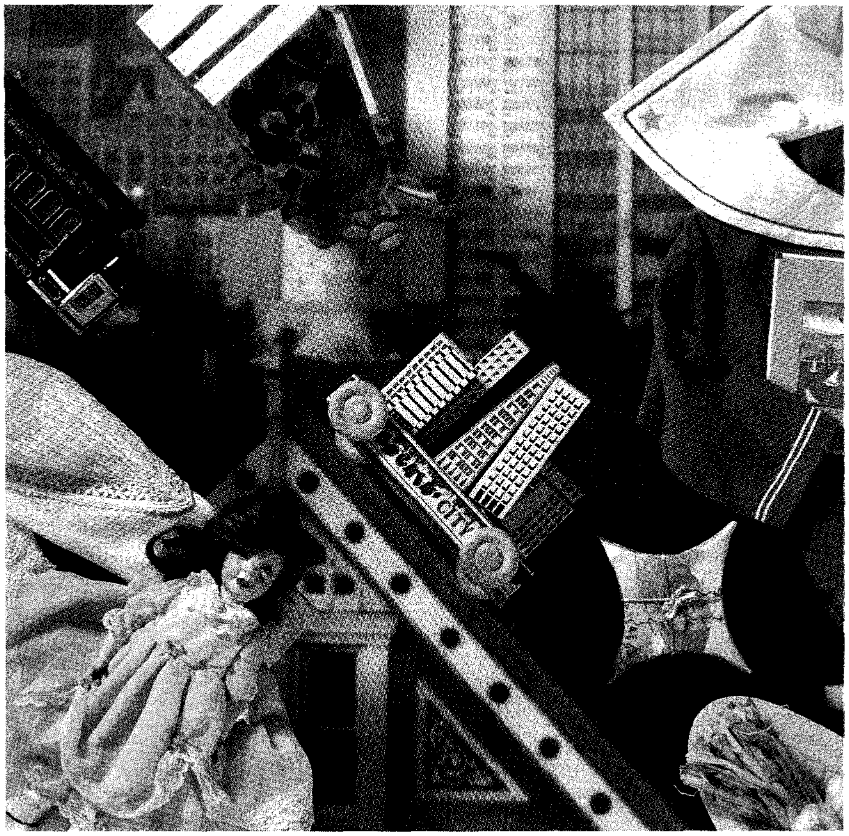


The Frisco Beat

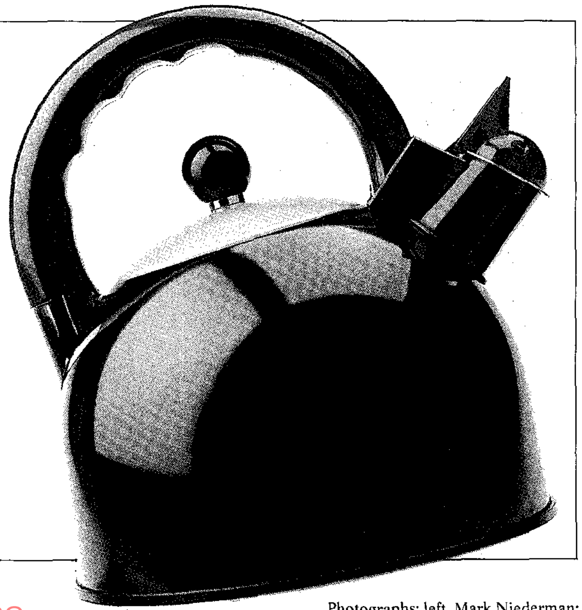
From Chinatown to Coit Tower, from Fisherman's Wharf to the Golden Gate Bridge, San Francisco and its landmarks will be celebrated beginning April 11, when Lord & Taylor salutes that city as part of its "Focus America" series. San Francisco's Victorian heritage will be reflected in Jessica McClintock's romantic lace-trimmed dresses, Paper White's pristine linens, and Eileen West's sachets and scented hangers. Its Oriental influences will be recaptured in Griffin Design's porcelain river-stone oil lamps and Albert Kessler's paper lanterns. And the city's gold-rush days will be suggested by Beth Fein's ceramic tableware and Esprit's denim fashions. But the glorious food of America's most European city won't be neglected: Ghirardelli Square chocolates, wine jellies from Cain Cellars, and Cuisine Perel's dressings will all be around. (From $1.50 for a chocolate bar to $64 for a sailor suit to $500 for a ceramic ribbon cake plate.)

"FOCUS AMERICA: SAN FRANCISCO"/*Lord & Taylor/April 11 through 20*

Let It Be Tea

Who could resist this little teapot, short and stout? Of anodized aluminum in riotous jewel tones—or sedate stainless steel—this quick-boiling kettle holds two and a half quarts and has a harmonica whistle (around $75).

HORN KETTLE/*Dot Zero (165 Fifth Avenue, at 22nd Street, 535-8322) and Jenny B. Goode (1194 Lexington Avenue, near 81st Street, 794-2492, and 11 East 10th Street, 505-7666)*



Photographs: left, Mark Niederman; top, Monica Stevenson; bottom, David Kelley.

Birds of Play

Victorian follies had nothing on these elaborately bedecked castle, cottage, and birdhouse music boxes. But unlike *those* follies, which sat around in gardens looking silly, these hand-painted, hand-thrown ceramic confections just need to be wound. Then they'll play "Yellow Bird," "Für Elise," "Lara's Theme," or other appropriate tunes while the interiors revolve or tiny birds peek out of their splendid houses ($38.50 to $55).

HOLIDAY INN NEW YORK
141 East 62nd Street
755-5327

Arts of the West

It was while mixing bleaching formulas that Julio Hernandez and Alberto Ortega, hair-colorists at a popular New York salon, decided to bring the work of Santa Fe artists and artisans to New York. Attracted to cultures where art and utility are synonymous, they focused on Mexico and South America as well. When Origin, their cavernous white-washed gallery, opened a couple of months ago, it boasted psychedelic hand-beaded bowls and masks from the Huichol Indians, clay pots and hand-carved wooden spoons by the Tarahumara, hand-painted Mesa Verde–style pottery by Santa Fe artist Joan Mesznik, antique Navaho weavings, and old colonial tables, benches, and pie safes from Mexico and the American Southwest. And since Hernandez and Ortega's goal is to develop respect for the cultures and artists whose work they sell, each object comes with a short history of the people and their art. (From $3 for a scented wooden heart to $155 for a carved pig to $650 for a wooden bookshelf with original paint to $3,500 for an 1890s Navaho blanket.)

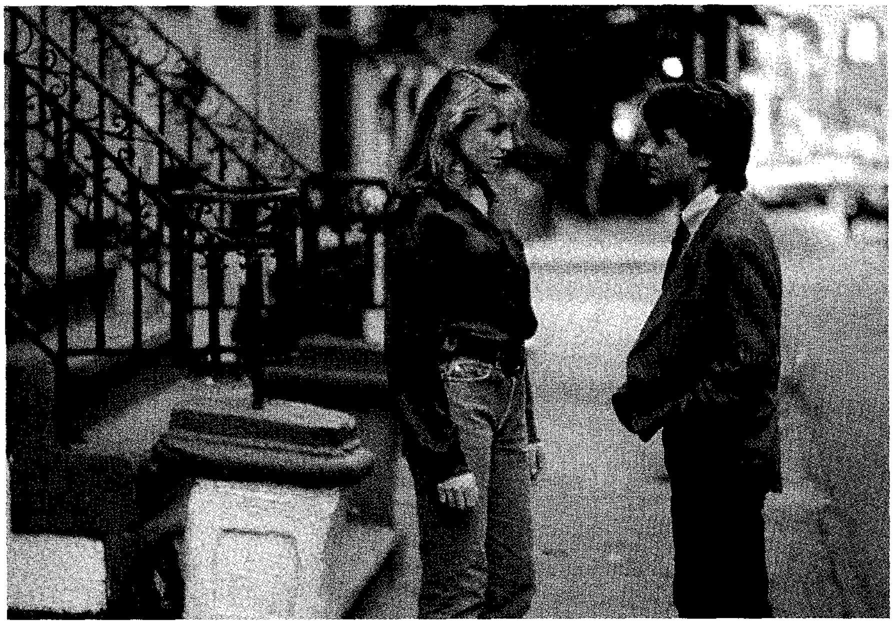
ORIGIN/*153 Mercer Street*
941-0024

Photographs: top, Paul Kranzler; bottom, Andrew Garn.

Movies/David Denby

THE LOST WEEK

"...The movie version of *Bright Lights, Big City* is going to surprise anyone who was expecting something *entertaining*..."



SAVING GRACE: *Tracy Pollan with Michael J. Fox.*

EXHAUSTED AND MISERABLE, AND LOOKing like a mutt that's been locked out for the night and rained on, Michael J. Fox leans over a mirror, does a line of coke, and then does another. Lifting his head, he looks more wretched than before. The pleasure circuits to his brain have been cut. Nothing's getting through.

Bright Lights, Big City, the movie version of Jay McInerney's 1984 state-of-the-yup novel, is going to surprise anyone who was expecting something *entertaining*. McInerney, who adapted the screenplay himself, and James Bridges, who also worked on the screenplay and directed, have instead produced a large, gummy wedge of what Hollywood calls "heart." Earnest, throbbing with sincerity, the movie is a nerve-racking chronicle of a week in the life of a young would-be writer who discovers that his new home—high-torque Manhattan—is too much for him. Jamie Conway, as McInerney's autobiographical hero is now known (he had no name in the novel), snorts enough coke to support General Noriega and six colonels in the south of France, but he never gets high. This is a stone-cold-sober movie about drugs and the Manhattan high life, a sort of just-say-no cautionary tale of a very bad scene. Michael J. Fox suffers nearly as much as boozing, delirious Ray Milland did in *The Lost Weekend.*

Which is not, I believe, what McInerney originally had in mind. Sure, the book was full of comic dread and tinsel dismay. A fast-lane novel only becomes hip when the pleasure-seeking hero has a terrible time—there's not much of a joke if he winds up happy. But McInerney's book, for all its groaning *misère,* was a quick, candied read, an insider's tour of the club and party scene that was obviously in love with much of what it wanted to deplore. And when it wasn't in love with the scene, it was in love with the man who haphazardly made the scene.

In the boomtown New York of the mid-eighties, *Bright Lights, Big City* became the young professional's bible. Here was a book that precisely rendered the mood of anyone who had stayed up half the night in pursuit of pleasure, only to drag himself out of bed in the morning to go to work. McInerney, who knows his audience, shrewdly mixed subway-and-burnt-coffee blues with bravado and a sense of adventure in dissipation. *Bright Lights, Big City* was a heady experience for those who considered themselves too good, too bold, too wild for their jobs. At the same time, the book engaged commonplace fears of bombing out, of not making it and becoming a nerd. Since everyone, at one time or another, has thought of himself as too good for success while teetering on the brink of failure, the book was really *read*—consumed with gratitude on the Wall Street express, at lunch counters, at desks.

The hero's mother had died, and his bubble-headed wife, a model, had left him, but you couldn't take his ordeal very seriously. His disillusion was too shallow, his dismay too quickly felt. McInerney's passages of dread were jokey and thin, like a neurotic's morose wisecracks. Obviously, the hero was going to survive this youthful crisis—and there was the book in your hand as proof. *Bright Lights, Big City* was fueled by a young man's self-absorption and self-dramatization. Written entirely in the second person ("You are not the kind of guy who would be at a place like this at this time in the morning..."), the book conveyed the sound of a man egging himself on to take more punishment.

Self-pity, held at arm's length by jokes, was part of McInerney's appeal—the book had suffering charm. In the movie, however, the self-pity has been moved front and center. This is probably not McInerney's fault. For what it's worth, the movie is far more faithful to his voice and narrative than *The Unbearable Lightness of Being* was to Milan Kundera's. (It's the book's tone the movie misses.) Once again, the hero loses his job in the research department of a serious weekly magazine (i.e., *The New Yorker,* where McInerney worked for a while); he stumbles through bars and clubs with his nighttime mentor, Tad Allagash (Kiefer Sutherland), and meets a philosophy grad student from Princeton (Tracy Pollan) who is going to save him for Better Things. The filmmakers have kept an openly literary flavor, with chapter headings, voice-over narration, and flashbacks. But having done all that, they still haven't found the dramatic materials for a movie. What they've got is atmosphere, mood—and misery.

James Bridges (*Urban Cowboy, Perfect*), who seems to be warming up for a remake of *Camille,* is much too flat-footed. The situation of someone who seeks pleasure and keeps missing it is hardly tragic, yet poor Bridges must think that

Photograph by Louis Goldman.

Frank's trattoria

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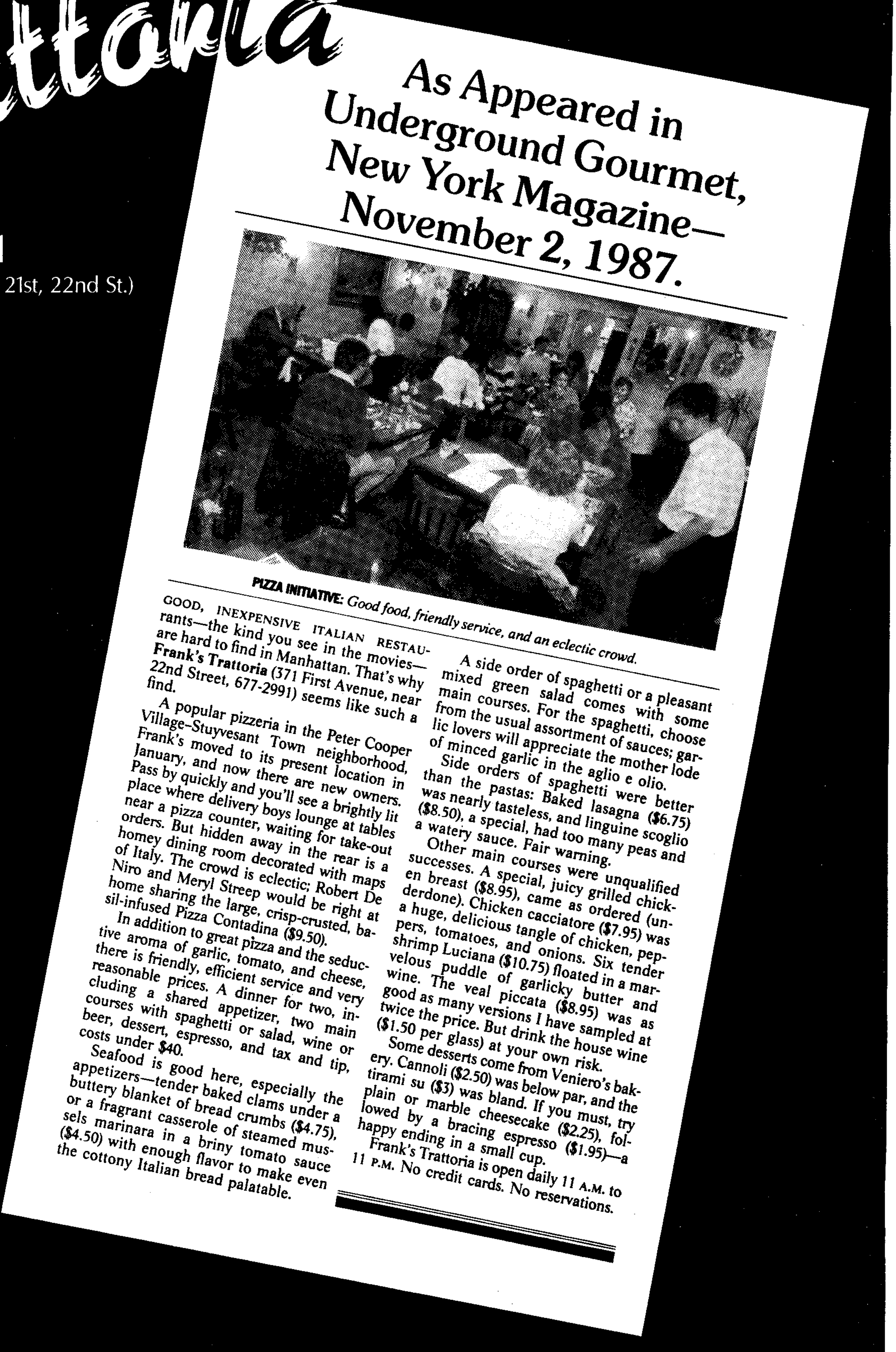


As Appeared in Underground Gourmet, New York Magazine— November 2, 1987.

PIZZA INITIATIVE: *Good food, friendly service, and an eclectic crowd.*

GOOD, INEXPENSIVE ITALIAN RESTAURANTS—the kind you see in the movies—are hard to find in Manhattan. That's why **Frank's Trattoria** (371 First Avenue, near 22nd Street, 677-2991) seems like such a find.

A popular pizzeria in the Peter Cooper Village–Stuyvesant Town neighborhood, Frank's moved to its present location in January, and now there are new owners. Pass by quickly and you'll see a brightly lit place where delivery boys lounge at tables near a pizza counter, waiting for take-out orders. But hidden away in the rear is a homey dining room decorated with maps of Italy. The crowd is eclectic; Robert De Niro and Meryl Streep would be right at home sharing the large, crisp-crusted, basil-infused Pizza Contadina ($9.50).

In addition to great pizza and the seductive aroma of garlic, tomato, and cheese, there is friendly, efficient service and very reasonable prices. A dinner for two, including a shared appetizer, two main courses with spaghetti or salad, wine or beer, dessert, espresso, and tax and tip, costs under $40.

Seafood is good here, especially the appetizers—tender baked clams under a buttery blanket of bread crumbs ($4.75), or a fragrant casserole of steamed mussels marinara in a briny tomato sauce ($4.50) with enough flavor to make even the cottony Italian bread palatable.

A side order of spaghetti or a pleasant mixed green salad comes with some main courses. For the spaghetti, choose from the usual assortment of sauces; garlic lovers will appreciate the mother lode of minced garlic in the aglio e olio.

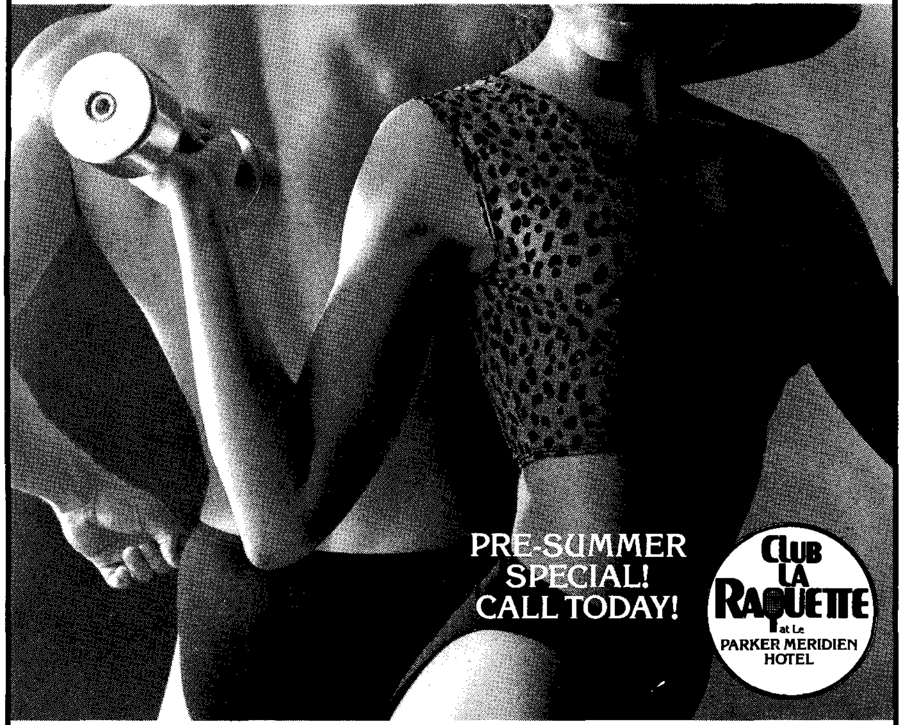
Side orders of spaghetti were better than the pastas: Baked lasagna ($6.75) was nearly tasteless, and linguine scoglio ($8.50), a special, had too many peas and a watery sauce. Fair warning.

Other main courses were unqualified successes. A special, juicy grilled chicken breast ($8.95), came as ordered (underdone). Chicken cacciatore ($7.95) was a huge, delicious tangle of chicken, peppers, tomatoes, and onions. Six tender shrimp Luciana ($10.75) floated in a marvelous puddle of garlicky butter and wine. The veal piccata ($8.95) was as good as many versions I have sampled at twice the price. But drink the house wine ($1.50 per glass) at your own risk.

Some desserts come from Veniero's bakery. Cannoli ($2.50) was below par, and the tirami su ($3) was bland. If you must, try plain or marble cheesecake ($2.25), followed by a bracing espresso ($1.95)—a happy ending in a small cup.

Frank's Trattoria is open daily 11 A.M. to 11 P.M. No credit cards. No reservations.

SUMMER BODIES...



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Jamie is really going through hell. How he hurts! Bridges has directed Fox so that he appears agonized at work, at play, with friends, with family—always. And he has come up with one truly terrible idea: showing the hero's dying mother—a painful memory in the book, fortunately withheld until the end—in frequent flashbacks. Harrowed, her face purified by pain, Dianne Wiest finally gets a prolonged deathbed scene, and damned if she doesn't give a heartbreaking performance in the grand manner. Suddenly, we're in a Bergman film, where anguish is inescapable and unending. We don't need to be there.

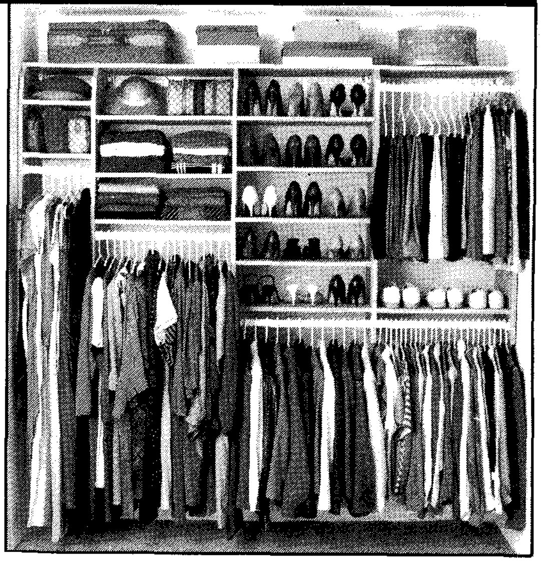
Bridges gives Fox so many fearful moments that the actor seems a little boy lost in a forest filled with wolves. This is not to blame Fox, who, I think, does an honest, serious job. He has overcome his TV glibness; he's not arch anymore, and he shows signs of real intelligence. But he has been misdirected and, sorry, miscast. Tom Cruise, an earlier choice for the role, would have been better. Cruise would have brought some sexual aggression to Jamie's struggles; he would have been cockier, so you wouldn't have had to feel sorry for him, as you do for Fox (which kills the comedy every time). Fox comes off as merely unequal to the city's demands. One wants to take him in off the street and give him a hot meal.

How should this clever, narcissistic little book have been done? The novel gave us a coke-head's muzzy view of urban life. Such things as a bimbo in a bar deciding that the hero was a nobody and losing interest were rendered in fragments, the comedy coming out of the general vagueness. In the film, however, everything is quite literal and fairly dull. A director like the young Blake Edwards (in his *Breakfast at Tiffany's* period) might have kept the tone light and precious and brought out the brittleness of McInerney's wit. Or, going in the opposite direction, a director like Hal Ashby might have made the drugginess a *style*—a look, a way of thinking and speaking.

There are a few flashes in the gloom. Donald Fagen's rock score is menacing and elegant. Kiefer Sutherland is more pleasant as Tad Allagash than I had imagined the character, which makes Tad terribly seductive—the perfect, betraying Mr. Good Times. The satire of *The New Yorker* is held at the right level of exasperated respect—a smart move, since sarcasms aimed at *The New Yorker* have a way of withering in the mouth of the teller. In the magazine scenes, Jason Robards has a brilliant cameo as an alcoholic old literary man who seizes on the aspiring young writer for a vodka-martini lunch. Jamie, it seems, is the only person in the office who hasn't yet heard the geezer's reminiscences of "Bunny" Wilson and Bill Faulkner. In his few minutes of gassy talk, Robards, rumbling like an old truck, conveys more legitimate emotion than any of the rest of the movie.

Masquerade, WHICH I ENJOYED FAR BEYOND its intrinsic merits (and so will you), is the kind of densely plotted, perverse, and tricky thriller about sex and greed that Hollywood used to make five times a year in the late forties. Bob Swaim (*La Balance*), working from a screenplay by Dick Wolf, has directed the picture with surprising delicacy and also a velvety smoothness of camera technique that he hasn't shown in the past. Only at the end does *Masquerade* seem rather cheap and rushed. Most of the movie is concise and sharp. I'm not going to reveal any of the plot, but the elements are: a huge Hamptons fortune up for grabs; a young Dune Road heiress (oval-faced Meg Tilly) whose soft, quiet vulnerability gives way, now and then, to a healthy streak of willfulness; her vicious, alcoholic stepfather (John Glover); a smooth-limbed, amoral young yacht racer (pussycat Rob Lowe, adequate for once) who marries the heiress, with ambiguous intent; and a blond, square-jawed local cop (Doug Savant) who has loved her since he was a child. *Masquerade* was shot by the masterly British cinematographer David Watkin, who produces a flawless, high-Wasp *Architectural Digest* style that is also an accurate rendering of the glamorous diffuse light of eastern Long Island. The picture is sexually explicit in ways that were only dreamed of in, say, 1948; anyone who tells me that these things are best left to the imagination should have his head (and eyes) examined right away.

I WILL CEDE TO MEN AND WOMEN OF greater generosity and patience the task of expounding the merits of Robert Redford's **The Milagro Beanfield War.** It's not sufficient to say, I realize, that the picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors. On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Redford's unfashionable liberalizing cannot have been easy to sell to Hollywood. I only wish the left-wing filmmaking had not been mild and folksy enough to please Senator Helms at the same time that it entertains the faithful. ■



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Memo From A Child To: Parents

1. Don't spoil me. I know quite well that I ought not to have all I ask for – I'm only testing you.
2. Don't be afraid to be firm with me. I prefer it, it makes me feel secure.
3. Don't let me form bad habits. I have to rely on you to detect them in the early stages.
4. Don't make me feel smaller than I am. It only makes me behave stupidly "big".
5. Don't correct me in front of people if you can help it. I'll take much more notice if you talk quietly with me in private.
6. Don't make me feel that my mistakes are sins. It upsets my sense of values.
7. Don't protect me from consequences. I need to learn the painful way sometimes.
8. Don't be too upset when I say "I hate you". Sometimes it isn't you I hate but your power to thwart me.
9. Don't take too much notice of my small ailments. Sometimes they get me the attention I need.
10. Don't nag. If you do, I shall have to protect myself by appearing deaf.
11. Don't forget that I cannot explain myself as well as I should like. That is why I am not always accurate.
12. Don't put me off when I ask questions. If you do, you will find that I stop asking and seek my information elsewhere.
13. Don't be inconsistent. That completely confuses me and makes me lose faith in you.
14. Don't tell me my fears are silly. They are terribly real and you can do much to reassure me if you try to understand.
15. Don't ever suggest that you are perfect or infallible. It gives me too great a shock when I discover that you are neither.
16. Don't ever think that it is beneath your dignity to apologize to me. An honest apology makes me feel surprisingly warm towards you.
17. Don't forget I love experimenting. I couldn't get along without it, so please put up with it.
18. Don't forget how quickly I am growing up. It must be very difficult for you to keep pace with me, but please do try.
19. Don't forget that I don't thrive without lots of love and understanding, but I don't need to tell you, do I?
20. Please keep yourself fit and healthy. I need you.

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P.S. The writer of the message above is unfortunately unknown to me for credit. I found it cut out of wherever it had appeared many years ago. My children are grown up now and unfortunately I have been guilty of some of the requests in this message. I believe in this advice. More than I hope that you'll join the New York Health & Racquet Club , I hope you'll cut this out for when your children are growing up.

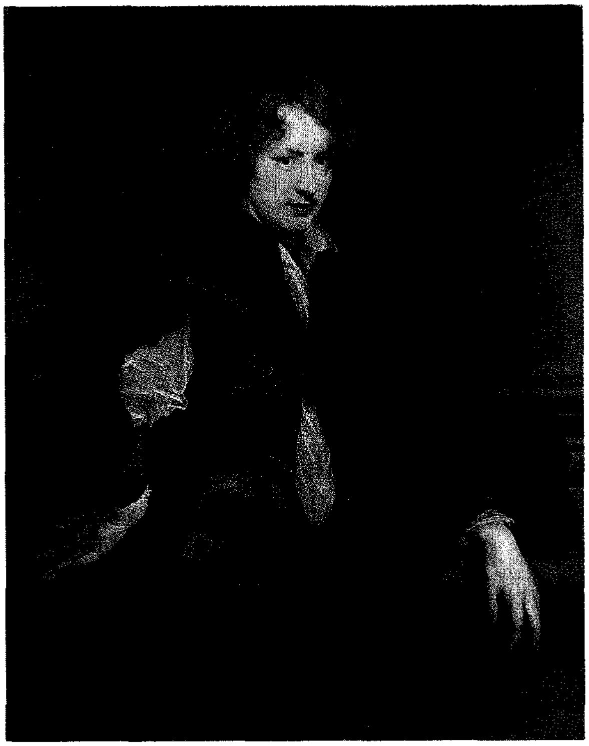
Signed,
Fred Manocherian
Founder, NYHRC

Art/Kay Larson

THE ART OF DIPLOMACY

"...The point of the exuberant 'Dutch and Flemish Paintings From the Hermitage,' at the Metropolitan, is that it exists..."

AS BLOCKBUSTERS GO, THE METROPOLITAN's **"Dutch and Flemish Paintings From the Hermitage"** is blandly faultless. It's the kind of exhibition every museum director is meant to envy: an act of acumen ending in a diplomatic ace. Philippe de Montebello, quick to put a finger in the wind as the chinook began to blow from the last Geneva summit, enlisted James Wood, director of the Art Institute of Chicago, and the two set off for Leningrad at the first sign of cultural thaw, sparing the rest of us (at least, in some measure) the necessity of a visit.



STYLING OUT: *Anthony Van Dyck's* Self-Portrait.

The point of this exhibition, in other words, is that it exists. If you don't get the exuberant message from the paintings themselves, you will definitely get it from the bright hues of the walls and floor. A disconcertingly thick forest-green carpet cushions every footstep and underlines the spruce-green, deep-water-blue, and crushed-strawberry paint jobs: Fabergé Easter-egg colors for a czarist art collection.

Everett Fahy—former director of the Frick, and now chairman of the European Paintings department at the Met—was obviously desperate for a good time. Having been let out of his elegant cage (the Frick can seldom lend or borrow), Fahy discovered a flair for capitalist decadence: The Met does a fine job of looking like a robber baron's mansion. Fortunately, Dutch and Flemish seventeenth-century painting is perfectly bourgeois and occasionally ribald in its own right. Consider that marvel of sublime farce, Rubens's *Roman Charity,* the tale of a young woman who keeps her imprisoned father alive by suckling him. (Note the way the old man's hoary beard rubs her bare nipple.)

Rubens and Rembrandt were the two poles of the seventeenth century: sensual indulgence and isolated repentance. For all its reputation as a "golden age," the era was a mess of contradictions, most of which are entangled in its art. The republican Dutch pursued capitalist profit with singleminded dedication, literally to the ends of the earth. The tulip craze that infected the country in the 1630s was the result of selling bulbs on margin, as a form of futures contract, with delivery delayed by the months the goods had to spend in the ground. Calvinism twisted itself into knots to justify the profit motive, then pounded the pulpit at sinners who indulged too eagerly in its rewards. The *vanitas* theme, seen here in Jan van Huysum's drooping and dying flowers, is a response to materialist excesses and their aftermath.

The Met's show is more dignified than it might have been had the czars' taste not shied away from low-life genre scenes. This is a respectable bunch: Frans Hals, Jacob Jordaens, Jacob van Ruisdael, and Aelbert Cuyp—along with rarer birds, like such Caravaggists as the jovial Hendrik ter Brugghen and the dour Matthias Stomer. There are handsome Van Dycks, including a second version of his self-portrait (another hangs in the Met). There are six Rembrandts, among them the brooding northern Baroque set piece *The Sacrifice of Isaac.* An earnest self-portrait by his young pupil Samuel van Hoogstraten, sunk in pre-Romantic angst, betrays some of the existential discord that Dutch art discovered after the new democratic principles opened up art for Everyman. (Fifth Avenue at 82nd Street; through June 5.)

A LATE ARRIVAL TO ABSTRACT EXPRESSIONISM, **Joan Snyder** found herself obliged almost immediately to carry on through the hostile climate of Pop and minimalism. For several decades now, she has not been swayed by exterior forces or fashionable vagaries, so her painting is a kind of time capsule carrying its authenticity—and its flaws—along with it from an earlier time.

Snyder's problem is the old one: how to inject meaning and social consciousness into "pure" abstraction. The same dilemma haunted everybody in the fifties, resulting in amazing feats of ideological contortionism having nothing (necessarily) to do with the actual process of applying paint to canvas. Later generations, impatient with the gap between intentions and actualization, solved the problem in one of two ways: by ignoring the moral issues altogether, or by creating a style (for instance, conceptualism) to address those issues directly.

The denouement of Snyder's show at Hirschl & Adler Modern, then, is a 25-foot-long painting, of heroic size and earnest gesture, that is both elegant and faintly bleak. To decipher her purpose, you have to poke around in a nearby room, where a small drawing, *New Ideas,* presents a field of twisted, pruned, and tied-up dormant grapevines, annotated with references to the twisted bodies and desperate lives of children in the world's war zones. Each grapevine-homunculus is a parable of crucifixion and promised rebirth, accompanied by a "field of suns."

Decoded by this Rosetta stone, the painting becomes a series of passages: a tangle of brown grapevines in a brown field; a real vine wired to the canvas; the yellow suns. Without this overlay of information, the painting is forceful, crabbed, and resistant; it assembles itself around its meaning. As with Anselm Kiefer, who also depends on a codebook,

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you feel the artist's urgency, but need a translation. Does each painting bear too much of the weight of the world? Is there too vast a gulf between picture and purpose? Yes and no: The metaphor is strained but is also a kind of frustrating and limited salvation. Like Kiefer, Snyder looks for themes on which to hang her (perhaps shaky) conviction that the artist's *intention* is the only available act of redemption. (851 Madison Avenue, at 70th Street; through April 16.)

CAUGHT OUT AT THE END OF ABSTRACT Expressionism, **Jan Hashey** took a long teaching sojourn in England; she wasn't around as New York turned to minimalism. Back in town for a few years, she has been turning out thick, laboriously worked, overcrowded paintings that bury their backgrounds under a fretwork of brushstrokes—and their genuine talent under a layer of anxiety.

Hashey's pastels, on the other hand, needn't bother about such troublesome matters. The handmade paper becomes its own ground, leaving her free to explore the variability of gesture. There are nice nuances in the show of pastels at Barbara Toll: sweeping lines that create portraits, like calligraphy in color; short jabs of surprise; crusty, rich, metallic passages; an occasional stroke of precise economy. Hashey clearly has her eye on Japanese prints and has learned all their lessons but one: the importance of single-mindedness. Now if she would only settle into serious concentration, instead of aiming for too much and the moon besides. (146 Greene Street; through April 16.)

IN HIS SECOND LOCAL SOLO SHOW, AND the first in a new vein, **David Craven** takes on Robert Rauschenberg and David Salle, two formidable exemplars he is ready to do battle with but not yet to defeat. He dips in tentatively, but with a certain hesitant confidence. Like them, he thinks about the strange things that happen when the open-ended and unexpected prevail. His paintings are therefore more like sculptures: slightly curving walls in front of flat panels, the first patterned with words and textures, the second with photocopied images.

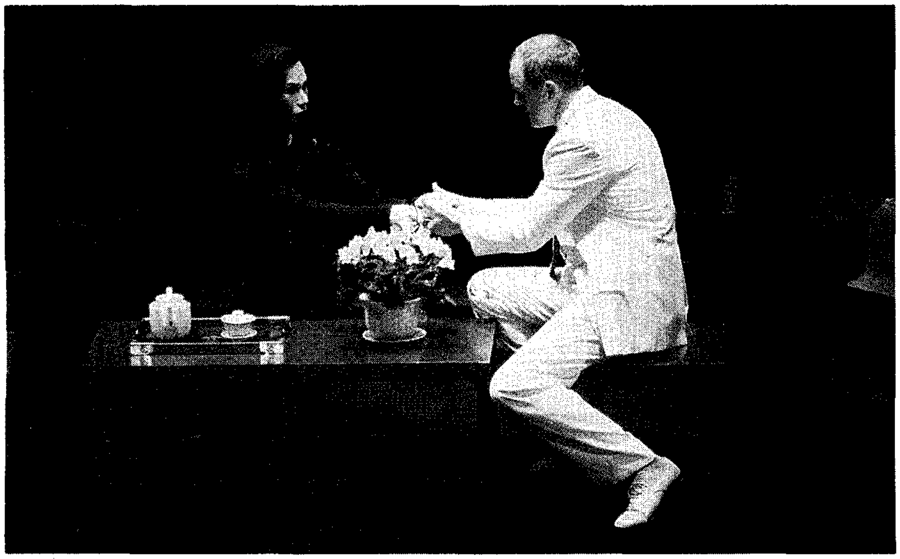
The webbing of black drips crawling across a gray painting, for example, looks a little like printed circuitry and bears the cryptic word BOLOGNA; it is mated with a six-part plywood box. The screaming mouth at the center of another painting shares its location with the word SYMPATHY, a too-obvious contrivance that points to the strain with which Craven creates his non-themes. A broken chair in another picture recalls Salle too closely. But Craven isn't a copyist; he is trying a new idea on for size, and he may yet find the right fit. (Michael Walls Gallery, 137 Greene Street; through April 9.) ■

Theater/John Simon

FINDING YOUR SONG

"...The potshots and sarcasms in *M. Butterfly* are no substitutes for making us care. *Joe Turner* dawdles more than it builds..."

THERE IS A MARVELOUS PLAY IN THE TRUE story underlying David Henry Hwang's **M. Butterfly**, but Hwang lets it slip through his fingers. A French diplomat in Peking conducted a twenty-year affair with a star of the Peking Opera specializing in female roles. Without leaving his wife, he set up clandestine housekeeping with the actor, a Maoist spy, who gleaned some confidential materials about the Vietnam War. The actor even produced a blond baby he claimed to have borne the diplomat. The Frenchman was eventually transferred back home; the actor, during the Cultural Revolution, spent four years in a labor camp. Then, however, he was sent to Paris to continue his love affair–cum–spying. The diplomat took him back and divorced his wife. Discovered and tried, he was sent to prison. Through all this, he insisted that he never realized his lover was a man.



LOVE IS BLIND: *Wong and Lithgow in* M. Butterfly*—and never the twain shall meet.*

Can love be *that* blind? Can wish-fulfillment fantasy be *that* strong? Can a diplomat stationed in Peking not know that all roles in the Peking Opera are taken by men? Could the French, who were au courant, not have known that the Chinese would not have allowed a lesser foreign diplomat two apartments? Why was there no suspicion of espionage until much later? What really went through the French wife's head? What became eventually of the actor and the Eurasian child? And if it was all just to mask a homosexual affair, exactly how did that work? No real answers.

Hwang is rightly interested in both the sexual and political implications, both the private and public problems. He is curious about the borderline between sexualities and the games people play in that no-man's- or no-woman's-land. Also about the lies one lives because of social, moral, religious, and political pressures. The troubled relationship of East and West obsesses him. The son of affluent Chinese Americans, he has scores to settle with both America and the new China, the former for making him embarrassed about his ethnicity, the latter for repudiating his bourgeois status and Armani suits. Not quite in tune with either culture, he lets loose genuine indignation, which gives the play what life it has.

But Hwang is unwilling or unable to explore the deeper workings of the central relationship. For psychology, he often substitutes one-liners and posturing; for tormented poetry, angry rhetoric. On the political side, he tries to squeeze far too much mileage out of *Madama Butterfly* to convey male fantasies at the expense of submissive women, Occidental fantasies at the expense of a conquered Orient. But it doesn't really work, because René Gallimard and Song Liling keep reversing roles, with the passive Song often in active ascendance, exploiting Gallimard, yet in the end affirming his lasting love. It barely works on the personal level, much less the symbolic.

Unfortunately, potshots, sarcasms, double entendres (e.g., the comical female commissar, out of some kind of *Stinkweed Drum Song,* admonishing Liling, "You represent our great Chairman Mao in every position you take!") are no substitutes for making us care and leave with more understanding than we came in with. This has much to do with authorial laziness. Anyone willing to name his French hero after the best-known Parisian publisher, and the chief French diplomat after one of France's main military ports (M. Toulon, indeed!), has scant respect for the sensuous quiddity of details. But the real rub is that Hwang brings in too many schematic issues and underdeveloped secondary characters, and the principals are not alive enough to excuse all this blurring at the margins. When the commissar, later, says, "You go to France and be a pervert for Chairman Mao," this is not only crude and preposterous in the light of Maoist policy toward homosexuality, but also the same joke milked.

Another bad sign is that the five minutes during which Song wordlessly removes his female makeup and garb and changes back into a man are among the most theatrically effective; I mistrust a play in which so long an absence of dialogue comes as a relief. Nevertheless, Hwang does have some good lines, as when Gallimard tries to explain his alleged blindness with "Happiness is so rare that our minds can turn somersaults to protect it." That, to me, would have been a play: two creatures artfully and desperately deluding each other and themselves to maintain a consuming illusion; the sexual and international politics could have arisen organically out of that folie à deux, of which Hwang gives us too little. We could have been spared such cardboard characters as a Danish girl and Marc, a sort of jock and frat brother of René's, who says things like "One night can we just drink and throw up without conversation?" How un-French can you get? No talk?

John Dexter has directed adroitly but overfussily: René is always changing jackets or pushing screens around,

Photograph by © Joan Marcus.

PLATO
NOTHING ATTRACTS LIKE THE IM
CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM INDO

bouncing and scurrying about. John Lithgow is an invaluable actor with range and charm, but he is (no pun intended) a single-bottomed one. He does what a part calls for, provided it is clear-cut, but ambiguities are not right for him, any more than Frenchness is. His Gallimard is apple pie, not *tarte aux pommes.* But, then, the others aren't French, either—not Rose Gregorio, John Getz, or George N. Martin. As Liling, B. D. Wong is fine and self-contradictory as intended, and makes a very feminine woman, though not, alas, a bewitching one.

The unqualified success of *M. Butterfly* is in its look and sound. Eiko Ishioka provides a modernistic version of the curving ramp of Eastern theater (spiraling from very high up down into a vomitorium) against which she places evocative fragments of scenery and gorgeously ornate Eastern or strikingly simple Western costumes, the latter often in truculently primary colors, the whole thing further enhanced by Andy Phillips's sly lighting. The blend of taped Puccini and Lucia Hwong's onstage Chinese music is likewise piquantly suggestive. But, unlike Chinese food, Hwang's play leaves you hungry for less—a better-thought-out and more penetratingly felt less.

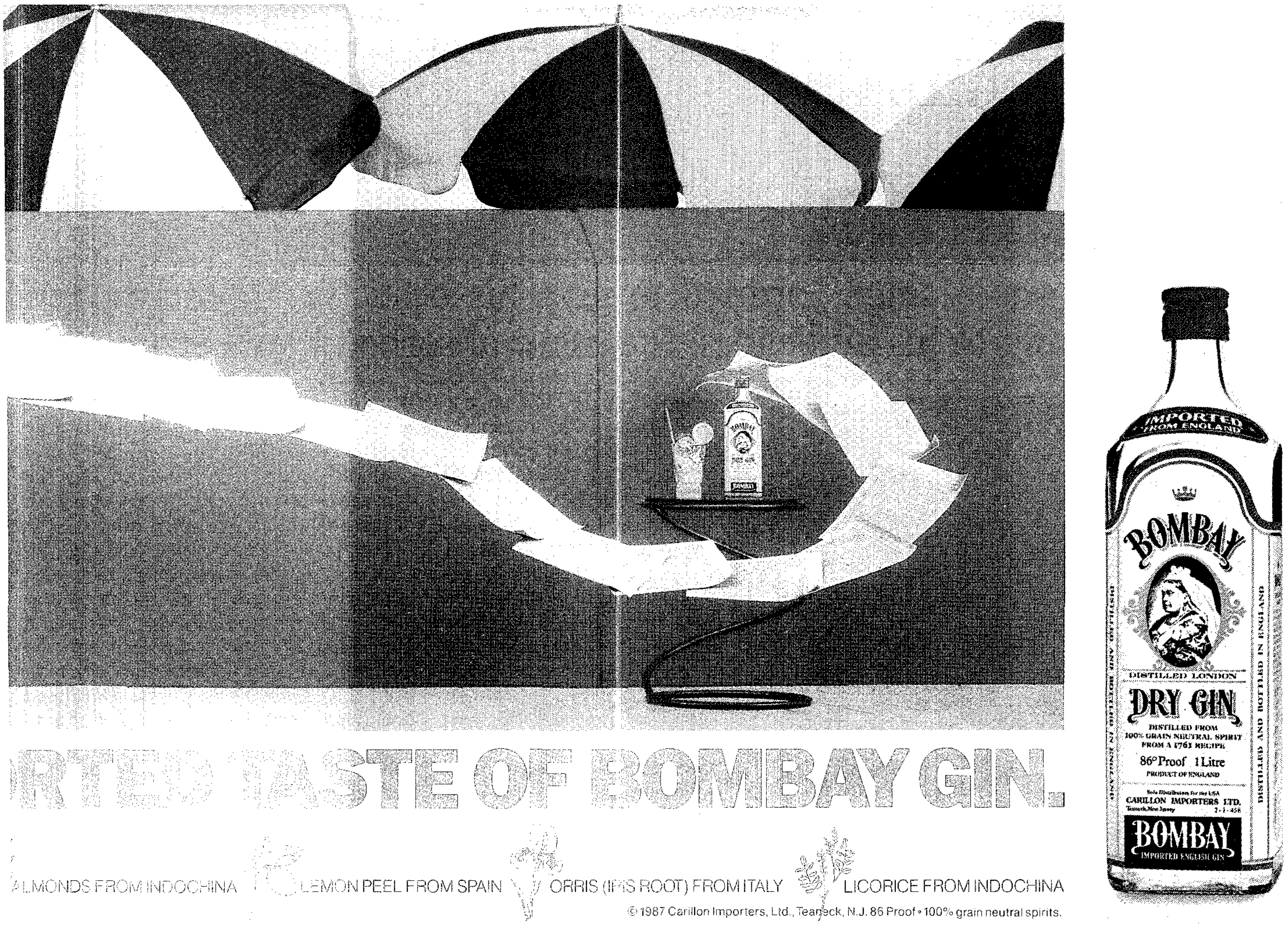
AUGUST WILSON'S EARNEST DEDICATION and historic vision, his forays into humor and poetry, are all manifest in **Joe Turner's Come and Gone.** Yet the play doesn't work for me. It is set in 1911, in a Pittsburgh boardinghouse run by Seth and Bertha Holly, both thoroughly northernized blacks (he also a tinsmith vainly struggling to expand his business) who have misgivings about southern blacks' coming North in droves and gumming up the works. One boarder, Bynum—a "binding man"—dabbles in voodoo but, as a transitional figure between witch doctor and therapist, helps people find their "song," which will fulfill them.

The other boarders, and the owners, are a bit schematic: the restless young man with a guitar, always on the make; the passive young woman, abandoned by her husband and attaching herself to whoever claims her; the headstrong and promiscuous but sassily savvy adventuress; the comically carping Seth and the shrewd and patient Bertha, preparing hearty meals. There irrupts Herald Loomis, forbidding and foreboding, a shabby ex-deacon wandering with his small daughter in search of Martha, the wife who left him when Joe Turner, the legendary plantation owner, impressed him into seven years of labor. Herald must find Martha before he can begin again.

Bynum has had an awesome visionary experience related near the start; at the end of the overlong first act, Herald, in a paralytic seizure, blurts out his own frightening one. Against the more mundane concerns of the others, and triggered by the final arrival of Martha, who has chosen Pentecostal Christianity, Bynum's and Herald's visions fuse into an understanding of the past—African and slave—as a guide to the future. But there are structural problems: Herald's Act I seizure is more of a climax than his reunion with Martha; the secondary characters verge on the perfunctory; a romance between two children is unconvincingly tacked on. Cross section and panorama overpower individuality; the play dawdles and lurches more than it builds and deepens.

The production is unimpeachable. Lloyd Richards has directed both sturdily and sensitively, and the cast, headed by Delroy Lindo and Ed Hall, could not be better. Still, I couldn't rid myself of the nagging suspicion that *Joe Turner*'s worthiness is greater than its worth.

THERE'S NOTHING REDEEMING ABOUT Joe Papp's **Julius Caesar,** the second item in a six-year complete Shakespeare cycle that promises to be as artistic as a seven-day bicycle race. I would call this production calamitous if it weren't too depressing for such a charged word. Although nominally directed by Stuart Vaughan, a once and future Shakespear-



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ean (albeit of no great vision), it is tailored to Papp's specifications like the Barneys suit he is currently advertising—only less elegant. In a *Times* piece, Papp answers "Must actors be Shakespearean when performing a Shakespeare tragedy?" with "Absolutely not."

That is like saying you don't have to be Shavian when playing Shaw, or Williamsian when playing Tennessee Williams. Just imagine *The Glass Menagerie* with Bronx accents in the manner of Odets, or *Arms and the Man* performed as if it were by Osborne or Pinter. There are various approaches to Shakespeare, but they cannot bypass poetry and homogeneity. You cannot speak verse either as prose or as a semi-literate person imagines verse; and even though all roads may lead to Rome, all kinds of jumbled accents do not. Papp boasts that he won't cast English actors in his Shakespeare project because he wants "the plays to be accessible to everyone." But what kind of audience from any part of the English-speaking world would have found the likes of Gielgud, Richardson, and Olivier inaccessible? Especially since Papp goes on to say, "You don't have to be educated in Shakespeare to enjoy [this] play." Well, if you credit the audiences with so much on the one hand, why assume that they are imbeciles on the other?

British English having more of a melody, and British actors having (at least until recently) more training, good British Shakespeare sounds better than the best American. Nevertheless, there was a time when America had something called stage English that was a serviceable vehicle for almost anything, Shakespeare included. The trouble with this *Caesar* is, to begin with, that everyone is doing his own incompatible thing. Roman patricians, like Roman plebeians, had a common denominator in speech and bearing, which has to be found; here, no one even seems comfortable in a toga.

We get the Cassius of Edward Herrmann, a Connecticut clubbie arguing the merits of various golf clubs; the Caesar of John McMartin, with that amusingly insidious whine of his, great for *Sweet Charity* but unlikely to con a single legionary across the Rubicon. We get the Brutus of Martin Sheen, whose performance is mostly in his bouffant hairdo (does he think he is playing Samson?) and who rattles through the part like an old sewing machine about to conk out. And, most unspeaking and unspeakable, there is the Mark Antony of Al Pacino.

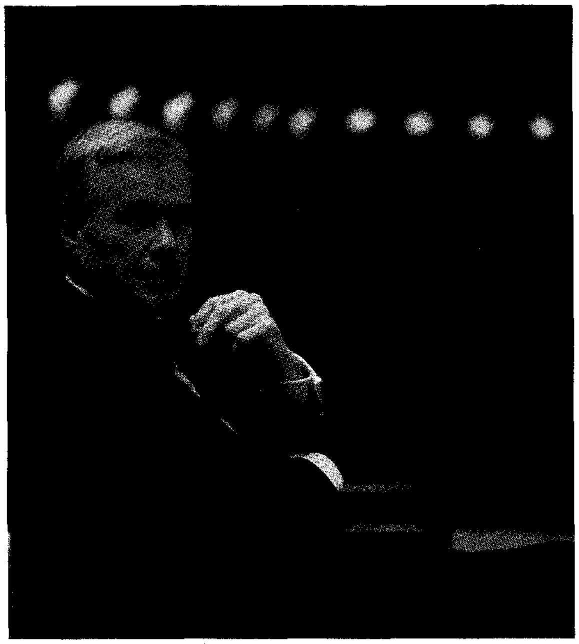
Pacino now looks like a shrunken little old man with cavernous eye sockets and grimly forward-teased hair. Generally sallow and surly, he is unable to negotiate more than four or five of those strenuous, consecutive words without having to take a break in mid-speech. And all this in the accent of a Brooklyn mafioso, with much toe-wiggling (sandals can be treacherous) and eyeball-rolling. Pacino has justified his speech with "You don't need to be German to play Bach." No, but a little German helps in *singing* Bach: Antony is not played on an accordion, although as you listen to Pacino, you wish he were. He tends to mouth without understanding: In "I come to bury Caesar, not to praise him," he accentuates "Caesar," not "bury"; next, it's "the *copse* of Caesar." Or is it the *cops?*

Yet the moment the lights go up on Bob Shaw's dreary set and Lindsay W. Davis's routine costumes, we know we're in trouble: Two hacks are delivering the lines of the tribunes to a Roman crowd that strikes textbook poses and makes desultory moves as we get our first whiffs of Lee Hoiby's score tootling and churning away. Let me cite only two examples of the direction. Cinna the conspirator and Cinna the poet are played by the same actor, whereas the whole point is that the maddened crowd will kill an obviously different man merely because of homonymy. Again, when the mob does in Cinna, it needlessly displays his heart skewered on a dagger. This prompted a woman near me to exclaim, "Is that his liver?" Then, in an accent worthy of this *Caesar,* "No, it's his hort!" ▬

Music/Peter G. Davis

RETURN OF A MASTER

"...Here was a singer primed to give his best; the more Fischer-Dieskau sang to his audiences, the more absorbed they became..."



TOTAL SURRENDER: *Dietrich Fischer-Dieskau at Carnegie.*

WHEN AUDIENCES FILL CARNEGIE HALL to the rafters three times in less than a week for concerts devoted to German lieder, it can mean only one thing: **Dietrich Fischer-Dieskau** is back in town, weaving wonderful spells with the songs of Wolf, Schumann, and Mahler.

Fischer-Dieskau, of course, has always been a singer to conjure with, but a triumphant return to New York was not guaranteed. Time passes, voices age, and some of the faithful were worried and unsure what to expect. After all, the baritone had been away for eight years; he is now 62, and his latest recordings have been variable. Besides, when famous singers reach this age, they are inevitably measured against memories of their younger selves, especially if they are risk-taking performers with the musical integrity, protean accomplishment, and enormous reputation of a Fischer-Dieskau. And, believe it or not, some critics are still out there just itching to snipe at a musician so fiercely independent and determined to stretch his art.

As one whose live encounters with Fischer-Dieskau date back to 1956 (a white-hot Amfortas in *Parsifal* at Bayreuth) and have continued regularly ever since, I think I can safely say that the recent Carnegie Hall appearances found him in superlative form. No, I'll go farther: These three recitals rank among the best I've *ever* heard from him, anytime and anywhere. A rejuvenating influence of some sort has obviously been at work over the past few years. When I last saw Fischer-Dieskau—at the Schubertiade Festival in Hohenems three summers ago—he appeared to have aged into the proverbial *Greiskopf,* that wise old man of minstrelsy who turns up in so many guises throughout lieder. Hearing him then was, as usual, an enriching experience, but it did sound as though the end of a prodigious career was close at hand. What a pleasure to see him bound onstage last month with a new spring in his step, looking years younger, the familiar voice sounding so rested and refreshed.

The Carnegie Hall concerts followed Fischer-Dieskau's preferred *Liederabend* format, recitals built around the songs of a single composer. His thoughtfully arranged all-Schumann evening was a sterling example of creative programming, and one that all singers might study with profit. He avoided the sung-to-death chestnuts, making discriminating choices among lesser-known items, all drawn from the composer's top drawer and grouped according to their poets.

The three songs to Rückert poems that opened the concert made up a tiny cycle in themselves, developing the image of love as an animate object, jealously guarded from the world in "Der Himmel hat eine Träne geweint," singing proudly in "Ich hab' in mich gesogen," and soaring freely through all of nature in "Flügel! Flügel!" Next came a pair of more fevered love songs to verses by Lenau, followed by three deliciously ironic Heine ballads, four grim character portraits by Hans Christian Andersen, two of Eichendorff's colorful folklore fantasies, and finally a generous selection from Geibel's spicy Spanish songbook. It was a fabulous overview of Schumann's lyrical gift at its most inspired, demonstrating just how powerfully this composer's musical responses were influenced by the expressive content and literary structure of the poems that attracted him.

The program was also artfully designed to flatter Fischer-Dieskau's voice as it sounds today, creating few situations that might strain or overextend him. Many of the songs call for the hushed, caressing phrases that have long been the baritone's specialty, spun head tones that give the illusion of a confidential whisper yet are so perfectly tuned, solidly supported, emotionally charged, and musically relevant that they will project to the last row of the largest concert hall. Grander, more dramatic vocal gestures—in the Heine ballads especially—evolved out of this intimate context, all the more effective for being so unexaggerated and comfortably managed. Yes, the velvety texture has a rougher nap these days, but by almost any objective standards one would care to use, this was a recital of rare musical distinction and exceptional vocal beauty.

The same could be said for the Mahler and Wolf programs, both of them deeply moving experiences. Seldom does one hear a superior instrument used so intelligently or such a degree of concentrated emotional intensity motivating every expressive gesture. Not everyone would agree, of course: Fischer-Dieskau has often been branded an impossibly fussy and mannered performer whose facial expressions, body language, and interpretations of the poems are merely calculated devices to be turned on or off at will as he manipulates a virtuoso performing technique—and his audiences—with cynical cunning.

There is no way to argue this point of view—either one responds to Fischer-Dieskau's highly cultivated art or one is repelled by it. Some critics of the actor-workshop persuasion, those who mutter about mysterious "human needs" and the pernicious effects of "indicating," may not have been convinced, but that is their loss. As far as I could judge, the interaction between artist and audience at these Carnegie Hall recitals was quick and instantaneous, a bond quite different from the synthetic enthusiasm generated

Photograph by ©Steve J. Sherman.

by the typically "glamorous" New York music event. Here was a great singer primed to give his best, drawing his listeners into the complex emotional world of lieder, illuminating every moment, insisting on total surrender, and receiving undivided attention. The more Fischer-Dieskau sang to his audiences, the more absorbed they became, and I daresay the quality of many lives was improved. What more can a musician do?

It would be wrong not to mention the important contributions of Hartmut Höll, the latest, youngest, and far from the most negligible recruit to join the formidable army of pianists who have accompanied Fischer-Dieskau over the years. Höll has his own ideas about what Schumann, Mahler, and Wolf have written into their piano parts, and he presents his discoveries with a buoyant touch, a lyrical grace, and a bracing freshness. With his alert, exploratory, almost febrile involvement in the notes, he constantly calls a listener's attention to relevant musical details while weaving them freely and naturally into the vocal line—an ideal partner for this extraordinary mastersinger. May both of them soon return.

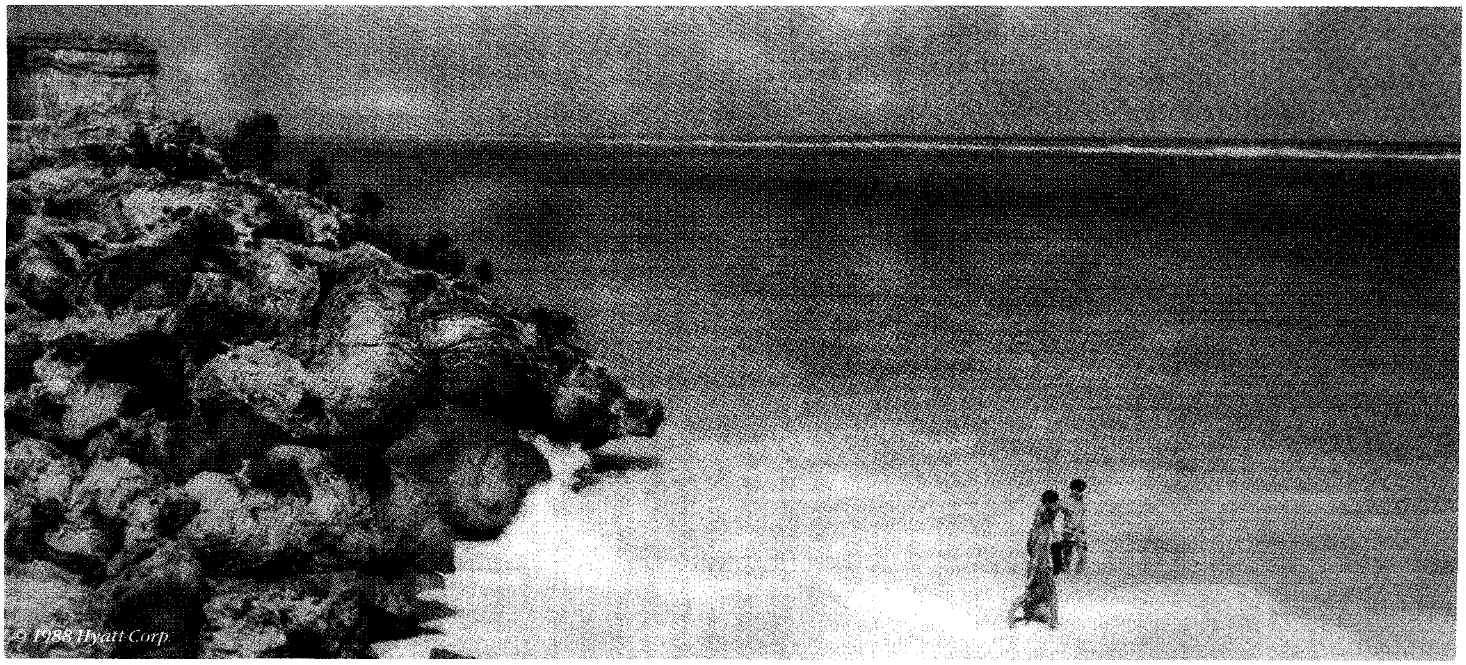
FOR THE PAST TEN YEARS, THE METROPOLITAN Opera's superb production of Berg's **Lulu** has brought the company much artistic prestige and depressingly empty houses. This is a shame but, I suppose, inevitable. The sort of moneyed clientele that the Met attracts and caters to most vigorously these days demands spectacle, high-recognition star names, and a comfortable easy-listening experience. A tough, challenging, unsettling opera like *Lulu*, no matter how brilliantly mounted, cannot be slipped into this lowbrow system and expected to survive. The majority of Met regulars won't stand for it, and those who might appreciate seeing a masterpiece of twentieth-century opera worthily presented either cannot afford to attend or have no idea that such an important event is even taking place.

That said, I wish it were possible to be more complimentary about the latest revival, on view until the end of the season. The physical production remains handsome and apt. *Lulu* seems to invite, and has received, all sorts of perverse interpretations that run counter to the composer's specific intentions, all of which have been quite literally written into the score. The Met takes a predictably conservative approach, but in this case one that is appropriate and generally effective. Jocelyn Herbert's spare but precisely executed sets place us squarely in a seamy milieu of central-European decadence at the turn of the century, and if John Dexter's characteristically detached blocking seldom warms up the stage, at least his no-nonsense direction eschews extraneous clutter and goes straight to the point.

The new Lulu is Catherine Malfitano, whose Met career seems to be operating under some sort of a curse. Whenever she tries out a major new role, a problem arises on opening night—usually her leading tenor has canceled at the last moment—and this time, the announcement came that she was performing with the flu. That may explain in part her hooty singing and one-dimensional characterization, despite much frantic rushing to and fro over the stage. Franz Mazura's once-formidable Dr. Schön/Jack the Ripper no longer registers with the same vocal authority, and the weak-voiced Alwa of Ronald Hamilton has no business being heard at the Met. The other faces are mostly familiar and welcome—Tatiana Troyanos (Countess Geschwitz), Andrew Foldi (Schigolch), Lenus Carlson (The Acrobat), and Barry McCauley (The Painter)—but their good deeds are not enough to buoy up this lackluster performance. Once a masterly conductor of *Lulu*, James Levine has relaxed his grip and presides over a choppy, insensitive account of the score. ▬

A timeless feeling on an endless beach.

The ruins of Tulum near Cancun.



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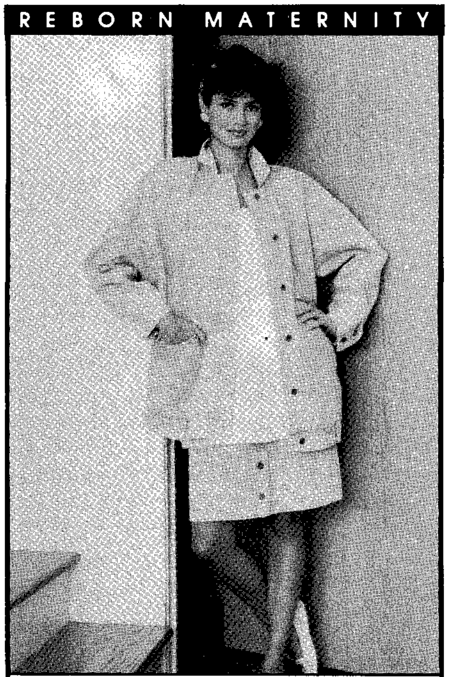

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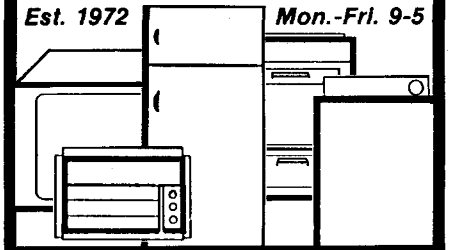

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jewelry includes: sterling-silver-and-copper earrings, retail $75, here $60; round brass brooches set with jet, lapis lazuli, or other stones, retail $60, here $30; brooch-and-earring sets, retail $75, here $55; and more. Checks accepted; no credit cards; all sales final. *Judy O'Donoghue, 114 West 27th St., Suite 5N (675-3806); Sat. and Sun. 11 a.m.–6 p.m.; 4/9 and 10.*

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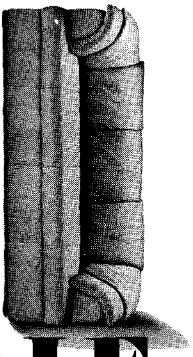

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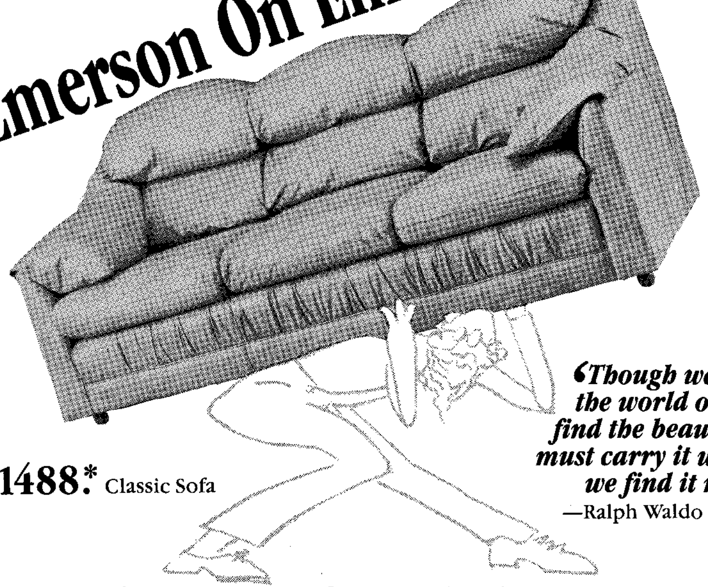Emerson On Emerson

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CUE

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—4/6–12: *From the Pole to the Equator.* #2—Through 4/21: "Hollywood Before the Code." 4/6: *Blessed Event; Broadway Thru a Keyhole.* 4/7: *Union Depot; Bureau of Missing Persons.* 4/8–9: *Scarface* (1932); *The Beast of the City.* 4/10: *Red Dust; The Girl From Missouri.* 4/11: *Two Seconds; This Day and Age; The Man Who Came Back.* 4/12: *Taxi* (1932); *Lawyer Man; Common Clay.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 4/6: *Bedlam; The Body Snatcher.* 4/7: *Sunday, Bloody Sunday; The French Lieutenant's Woman.* 4/8–9: *Phantom of the Opera* (1925); *Nosferatu.* 4/10: *2001: A Space Odyssey; 2010.* 4/11: *Operation Mad Ball; It Happened to Jane.* 4/12: *O Lucky Man!; Britannia Hospital.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 4/7: *Johnny Be Good.* Opening 4/8: *Bad Dreams.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Manon of the Spring; Jean de Florette.* #2—*Sammy and Rosie Get Laid.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Dominick and Eugene.* #2—*Hairspray.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Frantic.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 4/6: *Romance; Inspiration.* 4/7: *The Sun Also Rises* (1957); *The Snows of Kilamanjaro.* 4/8–9: *Touch of Evil; Shadow of a Doubt.* 4/10: *It Happened One Night; Twentieth Century.* 4/11: *The Damned; The Innocent.* 4/12: *Mr. and Mrs. Smith; Joy of Living.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 4/6–7: *L'Annee des Meduses; Heat of Desire.* 4/8–9: *Stop Making Sense; The Kids Are Alright.* 4/10: *The Assault; Closely Watched Trains.* 4/11–12: *The Tenant; Repulsion.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Bright Lights, Big City.* #2—*Hope and Glory.* #3—*Stars and Bars.* #4—Through 4/7: *School Daze.* Beg. 4/8: *Au Revoir Les Enfants, (Good-bye, Children.)*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 4/7: *The Fox and the Hound; Masquerade.* Opening 4/8: *Above the Law.* #2—*Good Morning, Vietnam.* #3—*Biloxi Blues.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *D.O.A.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Biloxi Blues.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*A New Life.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Beetlejuice.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Police Academy 5.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stand and Deliver.* #2—Through 4/7: *Off Limits.* Opening 4/8: *Above the Law.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Bright Lights, Big City.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Beetlejuice.* #2—*School Daze.* #3—*The Invisible Kid.* #4—Through 4/7: *Prison.* Opening 4/8: *Bad Dreams.* #5—*The Seventh Sign.* #6—*The Seventh Sign.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 4/7: *Shoot to Kill.* Opening 4/8: *18 Again.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Biloxi Blues.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Masquerade.* **EMBASSY 3**—*Johnny Be Good.* **EMBASSY 4**—*Good Morning, Vietnam.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Moonstruck.* #2—*Three Men and a Baby.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/7: *The Fox and the Hound; Hairspray.* Opening 4/8: *18 Again.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *D.O.A.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fox and the Hound.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Bellman and True.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Two Lives of Mattia Pascal.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 4/7: *Frantic.* Opening 4/8: *Above the Law.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Le Caviar Rouge.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Hustons: Walter, John, Anjelica, and Tony." 4/6–7: *Dodsworth; All That Money Can Buy.* 4/8–9: *The Night of the Iguana; Beat the Devil.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Stand and Deliver.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 4/5: *Beatrice.* Opening 4/6: *Consuming Passions.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *High Season.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Moonstruck.* #2—*Beetlejuice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Biloxi Blues.* **CORONET**—*D.O.A.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Broadcast News.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants. (Good-bye, Children.)* **CINEMA II**—(753-0774). *Night Zoo.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Masquerade.* #2—*The Seventh Sign.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Dominick and Eugene.* #2—*The Unbearable Lightness of Being.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 4/7: *Levy and Goliath.* Opening 4/8: *Sorceress.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A New Life.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Biloxi Blues.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Good Morning, Vietnam.* #2—*The Fox and the Hound; Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Bright Lights, Big City.* #2—*Police Academy 5.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *A New Life.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Subway to the Stars.* #2—*My Life as a Dog.* #3—Through 4/7: *Girl From Hunan.* Opening 4/8: *The Pointsman.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—*Playing Away.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Milagro Beanfield War.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Fatal Attraction.* #2—*Stars and Bars.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Stand and Deliver.* #2—*Bright Lights, Big City.* #3—*The Unbearable Lightness of Being.* #4—*Beetlejuice.* #5—*Masquerade.* #6—*The Seventh Sign.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 4/7: *The Fox and the Hound.* Beg. 4/8: *Hairspray.* #2—*Biloxi Blues.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). Through 4/7: *Johnny Be Good.* Beg. 4/8: *The Invisible Kid.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 4/7: *Police Academy 5.* Opening 4/8: *Above the Law.* #2—Through 4/7: *D.O.A.* Opening 4/8: *Bad Dreams.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Police Academy 5.* #2—*Beetlejuice.* #3—*Off Limits.* #4—Through 4/7: *School Daze.* Beg. 4/8: *The Seventh Sign.* #5—*The Invisible Kid.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 4/7: *Fatal Attraction.* Opening 4/8: *Bad Dreams.* #2—Through 4/7: *Three Men and a Baby.* Opening 4/8: *Above the Law.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.-Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30. In conjunction with Latin American month, short films will highlight each weekend's activities.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "The Films of Sumitra and Lester James Peries." 4/8 at 3: *The Treasure* (1970), dir. Peries; at 7: *Changes in the Village* (1964), dir. Peries.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. "Documentary Film Series." 4/9 at 2: *Machito,* dir. Carlos Ortiz.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 4/29: "A Tribute to Elvis Presley—The King of Rock 'n Roll." 4/6 at 7:30: *Flaming Star* (1960), dir. Don Siegel, with Barbara Eden; 4/8 at 7:30: *Viva Las Vegas* (1964), dir. George Sidney, with Ann-Margret; 4/11 at 7:30: *Frankie and Johnny* (1966), dir. Frederick de Cordova, with Donna Douglas.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 4/6 at 8: "Avant-Garde Ethnography, Program I: The Anthropological Method." Screening includes *Life Dances On,* dir. Robert Frank; *Land Without Bread,* dir. Las Hurdes; and *The Ax Fight,* dir. Timothy Asch. 4/7 at 8: *Fox and His Friends* (1975), dir. Rainer Werner Fassbinder, with Peter Chatel and Adrian Hoven. 4/8 at 8: "In Person: Yann Beauvais, From France." Screenings include *En Jeax, Sans Titre,* and *Diverspars.* 4/9 at 8: "Films From France II: Contemporary Super 8MM": includes *Honfleur,* dir. Olivier Mathan; *Climax,* dir. Stephan Marti; *Factoreil,* dir. Slazak; and *Track Moss By Pass,* dir. Miles McKane. 4/10 at 8: "In Person: Michael Maziere: The British Avant-Garde" screenings include *Cezanne's Eye, Blood Sky,* and *Unspoken,* all dir. Maziere. 4/10 at 10: "The British Avant-Garde: Imagist Cinema" includes *Myths and Legends,* dir. Claudette Wilkie, *Uranium Hex,* dir. Sandra Lahire, and *Behind Closed Doors,* dir. Anna Thew. 4/11 at 8: *The Lady Without Camelias* (1953), dir. Michelangelo Antonioni, with Lucia Bose. 4/12 at 8: *The Baron of Arizona* (1950), dir. Sam Fuller, with Vincent Price.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 4/12 at 7: "Activism and Documentation": includes *The Ads Epidemic,* dir. by John Greyson; *Testing the Limits Guide to Safer Sex,* dir. the Testing the Limits Collective; and *Doctors, Liars, and Women, AIDS Activists Say No to Cosmo,* dir. Jean Carlomusto and Maria Maggenti.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. 4/8 at 6:30 and 9: "Friday Night Foreign Film Series." *El Amor Brujo* (1986), dir. Carlos Saura.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/7 at 12:30, 3:15, 6, and 8:45: *L'Home de nulle part* (1936), dir. Pierre Chenal, with Pierre Blanchar and Isa Miranda.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. "Festival of Yiddish Films." 4/11 at 7: *The Vow.*

HOSTOS COMMUNITY COLLEGE—475 Grand Concourse, Bronx, Room B513 (960-1008). Through 4/29: "Ancient History: Three Video Installations": *Black Celebration,* dir. Tony Cokes; *Civil Rights,* dir. Mary McFerran and Betsy Newman; and *Egyptian Dialogue,* dir. Rosalind Schneider.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes, Part II: *Selected Works,* (1977–84); *Ballplayer* (1985), and *Not Top Gun* (1987).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 4/8 at 6:30 and 8:30: *Ohayo* (1959), dir. Yasujiro Ozu, with Chisu Ryu.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. 4/5–30 *Chasing the Dragon* (1987), dir. Michel Auder, with Eric Bogosian; "Video Diaries": *Video Journals* (1971), dir. Bill Creston; *My Summer Vacation* (1987), dir. Deans Keppel; *Sheila* (1984), dir. Lilly Lack; *Rainy Season* (1987), dir. George Kuchar; and *All My Books* (1988), dir. Barbara Rosenthal. 4/6–8 at 8:30: "Video for Advocacy, Resistance, and Self-Empowerment." 4/6: "AIDS: VCR Activism and Documentation." 4/7: "Deep Dish TV." 4/8: "Rise N' Shine Productions."

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 4/29: "Matinee Theater: Movie Stars on Television," screening the work of movie actors who got their start on television. Through 5/5: "WNET Thirteen Years on the Air," over 100 hours of programs from the longstanding station. "Screenings for Children," Sat. at 12:30 and 3, includes *Dennis the Menace, The Hobbit,* and *Cinderella.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 4/7 at 2:30 and 6: "What's Happening?" *The Rea Julia: The Muriel Gardner Story* (1987), dir. Dan Klugherz and Arthur Zitrin. "Through 4/24: French Film Festival 1988: "Perspectives on French Cinema." 4/8 at 2:30: *Elevator to the Gallows* (1956), dir. Louis Malle with Jeanne Moreau; at 6: *Zazie* (1960), dir. Malle with Philippe Noiret; at 6:30: *Tandem* (1987), with Patrice Leconete; at 9: *Travelling Avant* (1987). 4/9 at 2: (See 2/8 at 2:30); at 5: *The Lovers* (1959), dir. Malle with Jeanne Moreau; at 6: (See 4/8 at 9); at 9: *Le Cr du Hibou* (1987), with Bernard Giraudeau. 4/10 at 2 (See 4/8 at 6); at 5: *Vive le Tour* (1962), dir. Malle *Humaine, Trop Humaine* (1972), dir Malle. 4/11 at 2:30 (See 4/9 at 5); at 6: (See 4/10 at 5). 4/12 at 2:30 *The Thief of Paris* (1967), dir. Malle, with Jean-Paul Belmondo; at 6: *Phantom India* (1969), dir. Malle.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/6 at 2:45, 5, and 7:30 and 4/7 at 8: *Dark Eyes* (1987, Russian), dir. Nikita Mikhalkov, with Marcello Mastroianni. 4/8 at 7:30 *The Front Page* (1931), dir. Lewis Milestone, with Pat O'Brien; at 9:15: *His Girl Friday* (1940), dir. Howard Hawks, with Rosalind Russell. 4/9 at 8: *James Joyce's Women* (1983, Ireland), dir. Michel Pearce. 4/10 at 8 *The Nutty Professor* (1963, U.S.), dir. Jerry Lewis. 4/11 at 8 and 10:15 and 4/12 at 5, 7:30, and 10: *Manon of the Spring* (1987, France), dir. Claude Berri, with Yves Montand. 4/12 at 2:30: *Jean de Florette* (1986, France), dir. Claude Berri, with Yves Montand.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 4/7 at noon: "Viewpoint: Left of Center: American Revolutionaries": *The Wobblies;* at 6: "Meet the Makers" : Joan Braderman presents *Joan*

Does Dynasty and *Tell Them For Us: Made in Nigaragua.* 4/12 at noon: "The Celluloid Apple: New York on Film: *On the Town* (1949), dir. Stanley Donan, with Gene Kelly and Frank Sinatra.

PACKER COLLEGIATE INSTITUTE—303 Clinton St., Brooklyn (718-596-7093). $15, series; $5 single ticket. Through 4/16: "Works by Independent Filmmakers." 4/8 at 7:45: Animated Films by Faith Hubley, includes *The Hat, Step By Step*, and *Sky Dance.* 4/9 at 7:45: Films by Shirley Clarke, includes *In Paris Parks, Dance in the Sun*, and *A Moment in Love.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 4/8: *The Man in the Silk Hat*, a biography of French comedian Max Linder. 4/8: "The Global Village Documentary Festival" 4/7 at 8: *Haiti Dreams of Democracy*, dir. Jonathan Demme and Jo Menell. 4/8 at 7: *Children in Debt*, dir. Estella Bravo; at 9: *Newark: The Slow Road Back*, dir. Sandra King; *Cissy Houston—Sweet Inspiration*, dir. Dave Davidson. 4/8 at 9 and 4/10 at 3: *And Then Came John,* dir. Scott S. Andrews; *Inheritance*, dir. Bill Donovan. 4/9 at 1:30 and 4/10 at 8: *Family Gathering*, dir. Lise Yasui and Ann Tegnell; *Carved in Silence*, dir. Felicia Lowe. 4/9 at 3:30: *Bings*, dir. Lynn Hershman; *Acting Our Age*, dir. Michal Aviad.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 4/10: Liz Phillips, features *Graphite Ground* (1987), a sound-sculpture installation.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Fox and the Hound; Johnny Be Good.* #2—*The Invisible Kid.* #3—*Police Academy 5.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Biloxi Blues.* #2—*D.O.A.* #3—*The Seventh Sign.* #4—*A New Life.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*A New Life.* #2—*Masquerade.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Police Academy 5.* #2—*D.O.A.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *The Seventh Sign.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beetlejuice.* #2—Through 4/7: *The Invisible Kid.* Beg. 4/8: *Bad Dreams.* #3—*The Seventh Sign.* #4—*Moonstruck.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Seventh Sign.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*Police Academy 5.* #3—*The Seventh Sign.* #4—*Moving.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Action Jackson.* #2—*School Daze.* #3—*The Serpent and the Rainbow.* #4—*Satisfaction.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 4/7: *The Invisible Kid.* Beg. 4/8: *Above the Law.* #2—Through 4/7: *School Daze.* Beg. 4/8: *Bad Dreams.* #3—*Stand and Deliver.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*D.O.A.; The Fox and the Hound.* #2—*Beetlejuice.* #3—*The Seventh Sign.* #4—*A New Life.* #5—*Police Academy 5.* #6—*School Daze.* #7—*Biloxi Blues.* #8—*Three Men and a Baby.* #9—*Shoot to Kill.* #10—*Bright Lights, Big City.* #11—*Stand and Deliver.* #12—*Johnny Be Good.* #13—*Masquerade; The Milagro Beanfield War.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Seventh Sign.* #2—*The Milagro Beanfield War.* #3—*Stand and Deliver; The Fox and the Hound.* #4—Through 4/7: *D.O.A.* Beg. 4/8: *Moonstruck.* #5—*Johnny Be Good.* #6—Through 4/7: *Good Morning, Vietnam.* Beg. 4/8: *Bad Dreams.* #7—Through 4/7: *Moonstruck.* Beg. 4/8: *18 Again.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Biloxi Blues.* #2—*Johnny Be Good.* #3—*D.O.A.; Police Academy 5.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck.* #2—*The Invisible Kid; D.O.A.; A New Life.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Seventh Sign.* #2—*The Invisible Kid.* #3—*Police Academy 5.* #4—*Johnny Be Good; Beetlejuice.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Three Men and a Baby.* #2—*Police Academy 5.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*School Daze.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*Bright Lights, Big City.* #4—Through 4/7: *The Invisible Kid; Police Academy 5.* Beg. 4/8: *Above the Law.* #5—*A New Life.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Ironweed.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Stand and Deliver.* #2—Through 4/7: *Off Limits.* Beg. 4/8: *Bad Dreams.* #3—*Bright Lights, Big City.* #4—*Biloxi Blues.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Milagro Beanfield War.* #2—Through 4/7: *The Fox and the Hound; D.O.A.* Beg. 4/8: *Above the Law.* #3—*Masquerade.* #4—*Johnny Be Good.* #5—*Beetlejuice.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*A New Life.* #2—*The Seventh Sign.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Moving.* #2—*Shoot to Kill.* #3—*Beetlejuice.* #4—*The Seventh Sign.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—*A New Life.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 4/7: *Stand and Deliver.* Beg. 4/8: *Bad Dreams.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #3—*The Invisible Kid.* #4—*The Seventh Sign.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.* #4—*Beetlejuice.* #5—*A New Life; The Fox and the Hound.* #6—Through 4/7: *Police Academy 5.* Beg. 4/8: *Bad Dreams.* #7—*The Invisible Kid.* #8—*Stand and Deliver.* #9—*D.O.A.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 4/7: *Johnny Be Good; Police Academy 5.* Beg. 4/8: *Above the Law.* #2—*Bright Lights, Big City.* #3—*The Seventh Sign.* #4—*Beetlejuice.* #5—*Biloxi Blues.* #6—Through 4/7: *A New Life.* Beg. 4/8: *18 Again.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*School Daze.* #2—*The Last Emperor.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Bright Lights, Big City.* #4—Through 4/7: *Johnny Be Good.* Beg. 4/8: *Above the Law.* #5—*Police Academy 5.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Invisible Kid.* #2—Through 4/7: *The Fox and the Hound; D.O.A.* Beg. 4/8: *Bad Dreams.* #3—*Beetlejuice.* #4—*The Seventh Sign.* #5—*Stand and Deliver.* #6—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Police Academy 5.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Biloxi Blues.* #2—*The Seventh Sign.* #3—*D.O.A.; Vice Versa.* #4—*A New Life.*

303. CORONA—PLAZA—(639-7722). Through 4/7: *Stand and Deliver.* Beg. 4/8: *The Milagro Beanfield War.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—*The Seventh Sign.* #4—Through 4/7: *The Fox and the Hound; Johnny Be Good.* Beg. 4/8: *Bad Dreams.* #5—*Stand and Deliver.* #6—*The Invisible Kid.* #7—*D.O.A.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Johnny Be Good.* #2—*A New Life.* #3—*Biloxi Blues.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 4/7: *Johnny Be Good.* Beg. 4/8: *Bad Dreams.* #2—*Beetlejuice.* #3—*The Invisible Kid.* #4—*The Fox and the Hound; Masquerade.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*D.O.A.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Vice Versa.* #2—*The Invisible Kid.* #3—Through 4/7: *D.O.A.* Beg. 4/8: *The Fox and the Hound.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Stand and Deliver.* #2—*Frantic.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bright Lights, Big City.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Seventh Sign.* #2—*Beetlejuice.* #3—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #4—Through 4/7: *The Fox and the Hound; Shoot to Kill.* Beg. 4/8: *Bad Dreams.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*A New Life.* #2—*Masquerade.* #3—*The Fox and the Hound; Johnny Be Good.* #4—*D.O.A.* #5—*Beetlejuice.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Bright Lights, Big City.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Biloxi Blues.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beetlejuice.* #2—Through 4/7: *Biloxi Blues.* Beg. 4/8: *Above the Law.* #3—*The Seventh Sign.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*A New Life.* #2—*Bright Lights, Big City.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beetlejuice.* #2—*The Invisible Kid.* #3—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Seventh Sign.* #2—*Moving.*

320. REGO PARK—DRAKE—(457-4002). *Masquerade.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*A New Life.* #2—*Biloxi Blues.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 4/7: *Moonstruck.* Beg. 4/8: *18 Again.* #2—*Good Morning, Vietnam; The Fox and the Hound.*

401. NEW DORP—HYLAN—(351-6601). #1—*Bright Lights, Big City.* #2—*A New Life.*

402. NEW DORP—LANE—(351-2110). Through 4/7: *Johnny Be Good.* Beg. 4/8: *Above the Law.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Biloxi Blues.* #2—*The Milagro Beanfield War.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Seventh Sign.* #4—*The Fox and the Hound; Moonstruck.* #5—*The Invisible Kid.* #6—*Bright Lights, Big City.* #7—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #8—*A New Life.* #9—*Stand and Deliver.* #10—Through 4/7: *D.O.A.* Beg. 4/8: *Bad Dreams.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 4/7: *The Last Emperor.* Beg. 4/8: *Three Men and a Baby.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Three Men and a Baby.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Beetlejuice.* #2—*The Invisible Kid.* #3—Through 4/7: *Vice Versa.* Beg. 4/8: *Above the Law.* #4—Through 4/7: *Police Academy 5.* Beg. 4/8: *Bad Dreams.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Biloxi Blues.* #2—*Bright Lights, Big City; The Fox and the Hound.* #3—*D.O.A.* #4—*Moonstruck.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Johnny Be Good.* #3—*Police Academy 5.* #4—*Beetlejuice.* #5—*The Seventh Sign.* #6—*Moonstruck.* #7—*Bright Lights, Big City.* #8—*A New Life; The Fox and the Hound.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Biloxi Blues.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #3—*The Seventh Sign.*

507. HEWLETT—HEWLETT—(791-6768). *The Fox and the Hound; Masquerade.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*The Invisible Kid.* #2—Through 4/7: *Vice Versa.* Beg. 4/8: *Bad Dreams.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*A New Life.* #2—*Bright Lights, Big City.* #3—*The Fox and the Hound; The Milagro Beanfield War.* #4—*Biloxi Blues.* #5—Through 4/7: *Johnny Be Good.* Beg. 4/8: *18 Again.* #6—*Moonstruck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Bright Lights, Big City.* #2—Through 4/7: *D.O.A.* Beg. 4/8: *Above the Law.* #3—*Moonstruck.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 4/7: *Johnny Be Good.* Through 4/7: *Masquerade.* #2—*The Unbearable Lightness of Being.* Beg. 4/8: *Moonstruck.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.* #4—*Masquerade.* #5—*D.O.A.* #6—*A New Life; The Fox and the Hound.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 4/7: *The Fox and the Hound; The Last Emperor.* Beg. 4/8: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*The Invisible Kid.* #4—Through 4/7: *Johnny Be Good.* Beg. 4/8: *Bad Dreams.*

515. MALVERNE—TWIN—(599-6966). #1—*Three Men and a Baby.* #2—Through 4/7: *The Last Emperor.* Beg. 4/8: *Broadcast News.*

516. MANHASSET—MANHASSET—(627-7887). #1—*A New Life.* #2—Through 4/7: *Good Morning, Vietnam.* Beg. 4/8: *Bad Dreams.* #3—*The Invisible Kid.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Seventh Sign.* #2—*The Fox and the Hound.* #3—*Bright Lights, Big City.* #4—*Biloxi Blues.* #5—Through 4/7: *D.O.A.* Beg. 4/8: *Above the Law.* #6—*Beetlejuice.* #7—*The Invisible Kid.* #8—Through 4/7: *Police Academy 5.* Beg. 4/8: *18 Again.* #9—Through 4/7: *Stand and Deliver.* Beg. 4/8: *Bad Dreams.*

518. MASSAPEQUA—PEQUA—(799-6464). *A New Life.*

519. MERRICK—TWIN—(546-1270). #1—Program Unavailable. #2—Program Unavailable.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Beetlejuice.* #2—*Police Academy 5.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Three Men and a Baby.* #2—*Masquerade.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Police Academy 5.* #2—*The Fox and the Hound; Masquerade.* #3—*Biloxi Blues.* #4—*Beetlejuice.* #5—*Bright Lights, Big City.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A New Life.* #2—*Biloxi Blues.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Dominick and Eugene.* #2—*Vice Versa.* #3—Through 4/7: *Moonstruck.* Beg. 4/8: *Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Stand and Deliver.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 4/7: *D.O.A.* Beg. 4/8: *Above the Law.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Beetlejuice.* #2—*Three Men and a Baby.* #3—*Police Academy 5.* #4—*Masquerade.* #5—*D.O.A.; The Fox and the Hound.* #6—*Shoot to Kill; The Invisible Kid.* #7—*Biloxi Blues.* #8—*Bright Lights, Big City.* #9—*Stand and Deliver.* #10—*School Daze.* #11—*Johnny Be Good.* #12—*The Milagro Beanfield War.* #13—*The Seventh Sign; A New Life.*

531. WANTAGH—WANTAGH—(781-6969). *Three Men and a Baby.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Seventh Sign.* #2—Through 4/7: *Beetlejuice.* Beg. 4/8: *Above the Law.* #3—Through 4/7: *The Invisible Kid.* Beg. 4/8: *Bad Dreams.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 4/7: *Masquerade.* Beg. 4/8: *Au Revoir Les Enfants. (Good-bye, Children.)* #2—*Frantic.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Invisible Kid.* #2—Through 4/7: *Masquerade.* Beg. 4/8: *D.O.A.* #3—*Beetlejuice.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A New Life.* #2—*Biloxi Blues.* #3—Through 4/7: *D.O.A.* Beg. 4/8: *18 Again.*

602. BAY SHORE—CINEMA—(665-1722). *The Seventh Sign.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Bright Lights, Big City.* #2—*Police Academy 5.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Seventh Sign.* #2—*Biloxi Blues.* #3—*Stand and Deliver.* #4—*Johnny Be Good.* #5—*The Milagro Beanfield War.* #6—*D.O.A.; The Fox and the Hound.* #7—*A New Life.* #8—*Moonstruck; The Invisible Kid.* #9—*Vice Versa; Masquerade.* #10—*Beetlejuice.* #11—*Bright Lights, Big City.* #12—*Good Morning, Vietnam.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Stand and Deliver.* #4—*Moonstruck.* #5—*Johnny Be Good.* #6—*A New Life.* #7—*Bright Lights, Big City.* #8—*Masquerade; The Invisible Kid.* #9—*Good Morning, Vietnam.* #10—*D.O.A.* #11—*Biloxi Blues; The Milagro Beanfield War.* #12—*Police Academy 5; Vice Versa.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Three Men and a Baby.* #2—Through 4/7: *The Fox and the Hound;* Beg. 4/8: *The Last Emperor.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—*Bright Lights, Big City.* #4—*The Seventh Sign.* #5—*A New Life.* #6—*The Invisible Kid.* #7—Through 4/7: *Police Academy 5.* Beg. 4/8: *Bad Dreams.* #8—Through 4/7: *D.O.A.* Beg. 4/8: *Above the Law.*

611. CORAM—PINE—(698-6442). #1—*Moonstruck.* #2—*Broadcast News.* #3—*Masquerade.* #4—*The Last Emperor.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.* #3—*Bright Lights, Big City.* #4—*A New Life.* #5—*Masquerade.*

613. ELWOOD—ELWOOD—(499-7800). #1—Program Unavailable. #2—Program Unavailable.

616. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice.* #2—*A New Life.* #3—Through 4/7: *D.O.A.* Beg. 4/8: *18 Again.* #4—*Johnny Be Good.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Biloxi Blues.*

618. ISLIP—ISLIP—(581-5200). #1—*A New Life.* #2—*The Fox and the Hound.* #3—*D.O.A.; Biloxi Blues.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Milagro Beanfield War.*

620. LINDENHURST—LINDENHURST—(888-5400). *Three Men and a Baby.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Fox and the Hound; D.O.A.* #4—*Police Academy 5.* #5—*Masquerade.* #6—*Bright Lights, Big City.*

623. NORTHPORT—NORTHPORT—(261-8600). *Three Men and a Baby.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Good Morning, Vietnam.* #2—*Vice Versa.* #3—*A New Life.* #4—*Beetlejuice.* #5—*The Invisible Kid.* #6—*The Seventh Sign.* #7—*Police Academy 5.* #8—*Johnny Be Good.* #9—*Bright Lights, Big City.* #10—*Moonstruck.* #11—Through 4/7: *D.O.A.* Beg. 4/8: *18 Again.* #12—Through 4/7: *Stand and Deliver.* Beg. 4/8: *Above the Law.* #13—*Biloxi Blues.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Masquerade.* #2—*Three Men and a Baby.* #3—Through 4/7: *Frantic.* Beg. 4/8: *D.O.A.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 4/7: *Masquerade.* Beg. 4/8: *Above the Law.* **WEST—***Johnny Be Good; The Fox and the Hound.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/7: *Jean de Florette.* Beg. 4/8: *Manon of the Spring.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Johnny Be Good.* #2—*Beetlejuice.* #3—*The Seventh Sign.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *The Invisible Kid.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—Through 4/7: *Johnny Be Good.* Beg. 4/8: *Above the Law.* #4—*The Invisible Kid.* #5—Through 4/7: *D.O.A.* Beg. 4/8: *Bad Dreams.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Bright Lights, Big City.* #2—*A New Life.* #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Fox and the Hound; Johnny Be Good.* #2—Through 4/7: *The Last Emperor.* Brg. 4/8: *Masquerade.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A New Life.* #2—*Biloxi Blues.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Bright Lights, Big City.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Seventh Sign.* #2—*The Milagro Beanfield War.* #3—*The Invisible Kid.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Bright Lights, Big City.* #2—*The Seventh Sign.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Biloxi Blues.* #2—*Masquerade.* #3—*Three Men and a Baby.* #4—*A New Life.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Milagro Beanfield War.* #2—*A New Life.* #3—*The Seventh Sign.* #4—*Moonstruck; Vice Versa.* #5—*Masquerade.* #6—*D.O.A.; The Fox and the Hound.* #7—*Biloxi Blues.* #8—*Beetlejuice.* #9—*Stand and Deliver.* #10—*Bright Lights, Big City.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Biloxi Blues.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Invisible Kid.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #3—*Good Morning, Vietnam.* #4—Through 4/7: *The Fox and the Hound; D.O.A.* Beg. 4/8: *Bad Dreams.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/7: *The Invisible Kid.* Beg. 4/8: *18 Again.* #2—Through 4/7: *Johnny Be Good.* Beg. 4/8: *Above the Law.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.* #5—*The Fox and the Hound; A New Life.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Good Morning, Vietnam.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Through 4/7: *Shoot to Kill; The Fox and the Hound.* Beg. 4/8: *Above the Law.* #2—*The Seventh Sign.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.* #3—*Three Men and a Baby.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Johnny Be Good.* #2—*Bright Lights, Big City.* #3—*The Invisible Kid.* #4—*Good Morning, Vietnam.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*The Milagro Beanfield War.* #3—*A New Life.* #4—*Beetlejuice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Biloxi Blues.*

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck.* #2—*A New Life.*

720. SCARSDALE—PLAZA—(725-0078). *Good Morning, Vietnam.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Johnny Be Good.* #2—*The Milagro Beanfield War.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*D.O.A.* #3—*Bright Lights, Big City.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Biloxi Blues.* #2—*A New Life.* #3—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #4—*Shoot to Kill; Bad Dreams.* #5—*Johnny Be Good; The Fox and the Hound.* #6—*Stand and Deliver.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*The Seventh Sign.* #2—*Beetlejuice.* #3—*Police Academy 5.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 4/7: *The Fox and the Hound; Masquerade.* Beg. 4/8: *Bad Dreams.* #2—*The Invisible Kid.* #3—*The Seventh Sign.* #4—*Bright Lights, Big City.* #5—Through 4/7: *Police Academy 5.* Through 4/7: *Above the Law.* #6—*Johnny Be Good.* #7—*Biloxi Blues.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Johnny Be Good.* #2—*Beetlejuice.* #3—*Masquerade.* #4—*D.O.A.* #5—*The Milagro Beanfield War.*

755. NEW CITY—TOWN—(634-5100). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Beetlejuice.* #2—Through 4/7: *The Invisible Kid.* Beg. 4/8: *Bad Dreams.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Johnny Be Good.* #2—*Bright Lights, Big City.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *A New Life.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Three Men and a Baby.*

762. SPRING VALLEY—PIX—(425-6902). #1—*A New Life.* #2—*The Seventh Sign.*

763. STONY POINT—9 W—(942-0303). *Good Morning, Vietnam.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; D.O.A.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Johnny Be Good.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*A New Life.* #2—*D.O.A.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Police Academy 5.* #2—*The Fox and the Hound; Masquerade.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Bright Lights, Big City.* #3—*The Seventh Sign.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Johnny Be Good.* #2—*The Fox and the Hound; The Last Emperor.*

806. FAIRFIELD—COUNTY—(334-1411). *The Seventh Sign.*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*The Unbearable Lightness of Being.*

808. GREENWICH—PLAZA—(869-4030). #1—*A New Life.* #2—*Bright Lights, Big City.* #3—*Stand and Deliver.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Beetlejuice.* #2—*Good Morning, Vietnam.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*The Seventh Sign.*

811. NORWALK—NORWALK—(866-9202). *Johnny Be Good.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Fox and the Hound; Vice Versa.*

813. SOUTH NORWALK—SONO—(866-9202). 4/6-7: *Repentance.* 4/8-11: *5 Corners.* Late show: *Patti Rocks.* 4/12-14: *Fanny; Marius; César.*

814. SPRINGDALE—STATE—(325-0250). *Good Morning, Vietnam.*

815. STAMFORD—AVON—(324-9205). #1—*The Seventh Sign.* #2—*Johnny Be Good.*

816. STAMFORD—CINEMA—(324-3100). #1—*Police Academy 5.* #2—*Beetlejuice.* #3—*D.O.A.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*The Fox and the Hound; Masquerade.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Seventh Sign.* #2—*Johnny Be Good.* #3—Through 4/7: *Police Academy 5.* Beg. 4/8: *Bad Dreams.* #4—*Three Men and a Baby.* #5—*Bright Lights, Big City.* #6—*The Fox and the Hound.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*A New Life.* #2—*Police Academy 5.* #3—*D.O.A.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—(227-9619). *D.O.A.* #4—(226-6666). *A New Life.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Vice Versa; The Fox and the Hound.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*A New Life.* #2—*Police Academy 5; Vice Versa.* #3—*Bright Lights, Big City.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Three Men and a Baby.* #2—*Biloxi Blues.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Bright Lights, Big City.* #2—Through 4/7: *Moonstruck.* Beg. 4/8: *Above the Law.* #3—*Beetlejuice.* #4—*Biloxi Blues.* #5—Through 4/7: *Police Academy 5.* Beg. 4/8: *Bad Dreams.* #6—*A New Life.* #7—*Johnny Be Good.* #8—*D.O.A.; The Fox and the Hound.* #9—*Masquerade.*

903. JERSEY CITY—STATE—(653-5200). #1—*Beetlejuice.* #2—*The Invisible Kid.* #3—Through 4/7: *The Fox and the Hound; Police Academy 5.* Beg. 4/8: *Above the Law.* #4—*The Seventh Sign.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Milagro Beanfield War.* #2—*The Seventh Sign.* #3—*Johnny Be Good.* #4—*Moonstruck.* #5—*Masquerade.* #6—*D.O.A.* #7—*Biloxi Blues.* #8—*Stand and Deliver.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Police Academy 5.* #3—*A New Life.* #4—*Good Morning, Vietnam.* #5—*Shoot to Kill.* #6—*The Fox and the Hound; Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Masquerade; Vice Versa.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Bright Lights, Big City.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #2—*The Seventh Sign.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 4/7: *The Invisible Kid.* Beg. 4/8: *Bad Dreams.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Untouchables.* #2—*School Daze.*

914. LIVINGSTON—COLONY—(992-0800). *D.O.A.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Three Men and a Baby.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Biloxi Blues.* #2—*D.O.A.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Beetlejuice.* #2—*School Daze.* #3—*Johnny Be Good.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*Masquerade.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Seventh Sign.* #2—*A New Life.* #3—*Vice Versa; The Last Emperor.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Police Academy 5.* #2—*The Unbearable Lightness of Being.* #3—*A New Life; The Seventh Sign.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Fox and the Hound; The Last Emperor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Biloxi Blues.*

932. ELIZABETH—ELMORA—(352-3483). *Beetlejuice.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*D.O.A.* #3—*Johnny Be Good; Biloxi Blues.* #4—*Bright Lights, Big City.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Unbearable Lightness of Being.*

936. UNION—UNION—(686-4373). #1—*A New Life.* #2—*D.O.A.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Seventh Sign.* #2—Through 4/7: *The Fox and the Hound; Vice Versa.* Beg. 4/8: *Bad Dreams.* #3—*The Invisible Kid.*

938. WESTFIELD—TWIN—(654-4720). #1—*D.O.A.* #2—*Johnny Be Good.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Johnny Be Good.* #2—*Bright Lights, Big City.*

951. CLOSTER—CLOSTER—(768-8800). *A New Life.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*D.O.A.* #2—*Biloxi Blues.* #3—*A New Life.* #4—*Johnny Be Good.*

953. EMERSON—TOWN—(261-1000). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 4/7: *The Fox and the Hound; School Daze.* Beg. 4/8: *Broadcast News; Wall Street.* #2—*The Invisible Kid.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Invisible Kid.* #2—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.*

958. OAKLAND—TWIN—(337-4478). #1—*The Fox and the Hound; Vice Versa.* #2—*Police Academy 5.*

959. PARAMUS—CINEMA 35—(845-5070). *The Seventh Sign.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *The Fox and the Hound; Hairspray.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—Through 4/7: *Good Morning, Vietnam.* Beg. 4/8: *Bad Dreams.* #3—Through 4/7: *D.O.A.* Beg. 4/8: *18 Again.* #4—*Johnny Be Good.* #5—*Masquerade.* #6—*A New Life.* #7—*The Milagro Beanfield War.* #8—*Bright Lights, Big City.* #9—*Moonstruck.* #10—Through 4/7: *Stand and Deliver.* Beg. 4/8: *Above the Law.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Police Academy 5.* #2—*Three Men and a Baby.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Bright Lights, Big City.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Last Emperor.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Bright Lights, Big City.* #2—*A New Life.* #3—Through 4/7: *Hairspray.* Beg. 4/8: *18 Again.* #4—Through 4/7: *D.O.A.* Beg. 4/8: *Bad Dreams.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Good Morning, Vietnam; I Hear the Mermaids Singing.* #2—*The Fox and the Hound; Vice Versa.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Fox and the Hound; The Seventh Sign.* #2—*The Invisible Kid.* #3—*Beetlejuice.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*Masquerade.* #3—*Vice Versa.* #4—*Three Men and a Baby.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Moonstruck.* #2—*Biloxi Blues.* #3—*Johnny Be Good.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 4/7: *Police Academy 5.* Beg. 4/8: *Above the Law.* #2—*Beetlejuice.* #3—*The Invisible Kid.* #4—Through 4/7: *The Fox and the Hound; D.O.A.* Beg. 4/8: *Bad Dreams.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 44, 89, 92, 111, 209, 210, 214, 218, 220, 222, 300, 312, 316, 318, 402, 406, 503, 506, 510, 517, 528, 532, 610, 625, 627, 634, 708, 709, 711, 723, 724, 902, 903, 911, 956, 962, 972**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 55, 526, 533**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAD DREAMS—(1 hr. 40 min.; 1988) A horror about the sole survivor of the mass suicide of a mystic cult who awakens from a coma to find that the other members of the cult are dead, but not gone. With Jennifer Rubin and Bruce Abbott. Screenplay by Andrew Fleming and Steven de Souza. Dir. Fleming. R. **3, 33, 89, 92, 106, 111, 200, 213, 218, 219, 300, 304, 306, 312, 406, 503, 508, 514, 516, 517, 532, 610, 634, 708, 723, 724, 756, 818, 902, 912, 937, 962, 967, 972**

BEATRICE—(2 hr. 8 min.; 1988) In French, Eng. subtitles. In Bertrand Tavernier's attack on the myth of chivalry, God appears to have removed His grace from the landscapes of medieval France, which are dark, colorless, and sterile. A great lord (Bernard Pierre Donnadieu) comes home from the Hundred Years' War without having experienced victory or even courageous defeat. The loving equanimity of his daughter, Beatrice (Julie Delpy), enrages him, and he sets about despoiling her. Despite several stunning scenes, the movie is anguished, hard to follow, and generally a failure. Directors determined to set us straight about something often become mad with high-mindedness. There's nothing to look at but the face and body of Julie Delpy, who is angelically perfect and a little dull. (3/28/88) **50**

BEETLEJUICE—(1 hr. 40 min.; 1988) A couple of young homebody ghosts call upon a crazy exorcist demon to rid their house of obnoxious, trendy humans. With Michael Keaton, Alec Baldwin, and Geena Davis. Screenplay by Michael McDowell and Larry Wilson. Dir. Tim Burton. PG-13. **7, 25, 33, 52, 85, 90, 106, 108, 112, 207, 210, 214, 216, 219, 220, 222, 300, 304, 306, 312, 313, 316, 318, 406, 503, 505, 514, 517, 520, 523, 527, 530, 532, 600, 606, 608, 610, 616, 621, 625, 631, 634, 635, 706, 715, 722, 724, 753, 756, 803, 809, 810, 816, 902, 903, 905, 918, 932, 963, 969, 972**

BELLMAN AND TRUE—(1 hr. 42 min.; 1988) A computer systems engineer is tricked by a ruthless gang into decoding classified information that will enable them to rob one of England's largest banks. With Bernard Hill and Kieran O'Brien. Screenplay by Desmond Lowden, Richard Loncraine, and Michael Wearing. Dir. Loncraine. R. **43**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he were too civilized for the words he has to say. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **20, 22, 35, 53, 65, 87, 101, 112, 203, 204, 210, 213, 217, 219, 220, 302, 304, 305, 307, 315, 316, 322, 404, 406, 504, 505, 506, 509, 512, 517, 523, 525, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 637, 700, 705, 706, 707, 716, 723, 724, 755, 800, 807, 820, 901, 902, 904, 916, 917, 931, 933, 952, 962, 971**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Reviewed in this issue. R. **11, 32, 67, 85, 112, 210, 213, 217, 219, Read 220, 222, 311, 315, 317, 401, 406, 504, 505, 509, 510, 512, 517, 523, 530, 603, 606, 608, 610, 612, 621, 625, 635, 638, 700, 703, 706, 714, 722, 724, 755, 759, 803, 808, 818, 820, 900, 902, 905, 910, 919, 933, 950, 953, 955, 962, 964, 967**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love; Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick, (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-director James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **54, 601, 611, 954**

LE CAVIAR ROUGE—(1 hr. 32 min.; 1988) In French and Russian, Eng. subtitles. In an abandoned villa in Geneva, two ex-lovers and ex-KGB partners confront each other about their lost love and the murder of an American agent. With Candice Patou and Robert Hossein. Screenplay by Frederic Dard and Robert Hossein. Dir. Hossein. PG. **45**

CONSUMING PASSIONS—(1 hr. 40 min.; 1988) A comedy about an ambitious but inept management trainee who has some sticky adventures at the chocolate factory where he works. With Vanessa Redgrave, Tyler Butterworth, and Sammi Davis. Screenplay by Paul D. Zimmerman and Andrew Davies. Dir. Giles Foster. R. **50**

D.O.A.—(1 hr. 40 min.; 1988) A college professor who has been poisoned with a fatal, slow-acting toxin searches for his would-be killer. With Dennis Quaid, Meg Ryan, and Daniel Stern. Screenplay by Charles Edward Pogue. Dir. Rocky Morton and Annabel Jankel. R. **21, 41, 53, 89, 101, 103, 112, 200, 204, 206, 214, 219, 300, 302, 304, 307, 309, 313, 406, 504, 510, 512, 517, 528, 530, 600, 601, 606, 608, 610, 616, 618, 621, 625, 626, 634, 706, 708, 722, 753, 764, 801, 816, 819, 820, 902, 904, 914, 917, 933, 936, 938, 952, 962, 967, 972**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **5, 62, 526**

18 AGAIN—(1 hr. 39 min.; 1988) A comedy based on George Burns's song *I Wish I Was 18 Again.* With Burns, Tony Roberts, and Red Buttons. Screenplay by Josh Goldstein and Jonathan Prince. Dir. Paul Flaherty. PG. **34, 40, 200, 220, 400, 509, 517, 601, 616, 625, 709, 962, 967**

ATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **84**

RANTIC—(1 hr. 50 min.; 1988) For an hour, Roman Polanski's neo-Hitchcockian thriller is first-rate. The hero, Dr. Richard Walker (Harrison Ford), arrives in Paris for a medical conference. As he takes a shower on the first day, his wife Sondra (Betty Buckley) is kidnapped from their hotel. Left with only a few opaque clues, Walker, stoned with jet lag, gets teased, kicked, and led around by the nose. He's the classic hapless American abroad, the bull in the faience shop. Polanski and screenwriter Gérard Brach are amused by the spectacle of this man slapping his tail on the deck, but they also admire him. He's persistent and tough, and his very literal-mindedness may be a form of strength. In the first hour or so, Polanski works in a pleasingly methodical way, moving the camera with majestic control, accompanying Walker stealthily into dark, dangerous rooms. He gives the movie some physical gravity and matter-of-factness as well as violent jolts. But *Frantic* disintegrates. A standard chic French movie girl (Emmanuelle Seigner) comes on; the villans are unmemorable; and Polanski's stern control degenerates into slapstick violence and incoherent shootouts. And there's something else wrong: Harrison Ford gives a grimly monotonous performance; his heavy-handedness wears out one's pleasure. (3/14/88) R. **7, 44, 310, 533, 626**

OOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **20, 36, 66, 110, 200, 308, 400, 516, 606, 608, 625, 708, 709, 710, 713, 714, 715, 720, 763, 809, 814, 905, 962, 968**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fities. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 40, 87, 961, 967**

HIGH SEASON—(1 hr. 44 min.; 1988) A comedy about expatriates, tourists, artists, and spies set on the idyllic Greek island of Rhodes. With Jacqueline Bisset, James Fox, and Irene Pappas. Screenplay by Mark and Clare Peploe. Dir. Clare Peploe. R. **51**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11**

THE INVISIBLE KID—(1 hr. 44 min.; 1988) When a failed science experiment turns a young student invisible, he finds the girls are more attracted to him. With Jay Underwood and Karen Black. Written and directed by Avery Crounse. PG. **33, 88, 90, 100, 106, 111, 206, 207, 210, 218, 219, 300, 304, 306, 309, 318, 406, 503, 508, 514, 516, 517, 530, 532, 600, 606, 608, 610, 625, 633, 634, 708, 709, 714, 724, 756, 903, 912, 937, 954, 956, 969, 972**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 630**

JOHNNY BE GOOD—(1 hr. 26 min.; 1988) A small-town football star is showered with gifts and bribes when he is recruited by the big-name colleges. With Anthony Michael Hall and Robert Downey Jr. Written by Steve Zacharias, Jeff Buhai, and David Obst. Dir. Bud Smith. PG-13. **3, 11, 20, 36, 36, 55, 66, 88, 100, 110, 112, 200, 200, 204, 207, 214, 220, 304, 305, 306, 308, 313, 400, 402, 505, 509, 511, 514, 516, 526, 530, 533, 606, 608, 608, 616, 625, 625, 627, 631, 634, 636, 708, 709, 709, 710, 713, 714, 714, 715, 720, 721, 723, 724, 753, 759, 763, 800, 805, 809, 811, 814, 815, 818, 902, 904, 905, 918, 933, 938, 950, 952, 962, 962, 968, 971**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 221, 501, 513, 601, 609, 611, 636, 713, 725, 805, 920, 930, 966**

LEVY AND GOLIATH—(1 hr. 45 min.; 1988) In French, Eng. subtitles. In this comedy, a Hasidic Jew is chased through the streets of Paris by rough drug traffickers after his travelling bag is switched with a case full of cocaine. With Richard Anconina, Michel Boujenah, and Souad Amidou. Screenplay by Gérard Oury and Danièle Thompson. Dir. Oury. **63**

MASQUERADE—(1 hr. 36 min.; 1988) Reviewed in this issue. R. **20, 36, 60, 85, 102, 112, 214, 306, 313, 320, 507, 511, 512, 521, 523, 530, 533, 600, 606, 608, 611, 612, 621, 626, 627, 636, 705, 706, 724, 753, 802, 817, 902, 904, 906, 919, 962, 970**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) Reviewed in this issue. R. **10, 61, 83, 112, 200, 203, 214, 303, 404, 509, 530, 606, 608, 612, 619, 702, 706, 715, 721, 753, 904, 962**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 37, 52, 66, 106, 110, 200, 200, 206, 212, 301, 308, 400, 406, 504, 505, 509, 510, 511, 526, 606, 608, 611, 625, 706, 709, 718, 722, 757, 801, 821, 902, 904, 916, 917, 919, 931, 933, 962, 970, 971**

A NEW LIFE—(1 hr. 44 min.; 1988) A romantic comedy that follows the adventures of a man and a woman as they separate and enter the frightening but funny world of blind dates and new relationships. With Alan Alda, Ann-Margret, and Hal Linden. Written and directed by Alan Alda. PG-13. **24, 64, 80, 101, 102, 112, 206, 210, 215, 217, 219, 220, 302, 305, 313, 317, 322, 401, 406, 505, 509, 512, 516, 518, 525, 530, 601, 606, 608, 610, 612, 616, 618, 625, 635, 637, 705, 706, 709, 715, 718, 723, 760, 762, 801, 808, 819, 820, 900, 902, 905, 920, 921, 936, 951, 952, 962, 967**

NIGHT ZOO—(1 hr. 55 min.; 1987) A thriller mixing drugs, crooked cops, and the underworld with an intimate drama about a young man's effort to make peace with his dying father. With Roger Le Bel, Gilles Maheu, and Jerry Snell. Written and directed by Jean-Claude Lauzon. **55**

OFF LIMITS—(1 hr. 39 min.; 1988) Lousy and crude, yet still a lot of fun. In Saigon in 1968, two men (Willem Dafoe and Gregory Hines) from the Army's Criminal Investigation Division try to maintain order in a city that has become an infinitely tawdry version of an American tenderloin. It's just after the Tet Offensive and the Americans are going a little mad; "Law and order" has become a joke, and along Tu Do Street, an American officer is murdering the bar girls. The movie is nothing more than *Saigon Vice* crossed with *Lethal Weapon Goes to 'Nam,* but the atmosphere of craziness is satisfying in a low way. Writer-director Christopher Crowe doesn't create enough of the sultry, degraded whorehouse life of Saigon; he doesn't show

how men who think they can get away with anything might regard the prostitutes as a temptation to violence. The movie is too conventionally conceived as a whodunit. Still, the stars are amusing together. Hines, muscled up, has developed into a credible action performer. (3/221/88) R. **31, 90**

PLAYING AWAY—(1 hr. 40 min.; 1987) A English comedy about the cultural clash between a group of West Indians from Brixton who visit a group of affluent Surrey villagers to play a cricket match in celebration of "Third World Week." With Norman Beaton, Robert Urquhart, and Helen Lindsay. Screenplay by Caryl Phillips. Dir. Horace Ové. R. **82**

THE POINTSMAN—(1 hr. 36 min.; 1988) In Dutch and French, Eng. subtitles. The drama of the evolving relationship between a lonely railway signalman and a mysterious woman who is forced by circumstances to stay with him for a year. With Stephane Excoffier and Jim Van Der Woude. Screenplay by George Brugmans, Hans de Wolf, and Jos Stelling. Dir. Stelling. R. **81**

POLICE ACADEMY 5—(1 hr. 35 min.; 1988) The cadets drop in on Miami Beach. With Bubba Smith and David Graf. Written by Stephen J. Curwick. Dir. Alan Myerson. PG. **30, 67, 89, 90, 100, 103, 108, 112, 204, 207, 208, 209, 210, 218, 219, 220, 222, 300, 301, 312, 315, 318, 406, 503, 505, 506, 517, 520, 523, 530, 603, 608, 621, 708, 723, 724, 724, 802, 816, 818, 819, 900, 902, 903, 905, 911, 921, 956, 958, 963, 972**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) An intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy is a young London accountant; his English wife Rosie is a left-wing writer and social worker. As a riot rages around their London apartment, Sammy's father, Rafi, a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **11, 33, 90, 109, 111, 112, 209, 221, 530, 913, 918, 954**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **7, 33, 33, 60, 85, 90, 101, 104, 106, 107, 108, 112, 200, 207, 215, 216, 218, 219, 220, 222, 300, 302, 304, 312, 316, 319, 406, 505, 506, 512, 514, 517, 527, 530, 532, 602, 606, 608, 610, 625, 631, 634, 702, 703, 706, 711, 724, 724, 762, 803, 806, 810, 815, 818, 903, 904, 911, 920, 921, 937, 953, 955, 959, 969**

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes. Amusing enough, if you are in the mood. (2/22/88) R. **34, 112, 216, 312, 530, 704, 711, 723, 905**

SORCERESS—(1 hr. 36 min.; 1988) The story of a medieval monk who is sent out by the Pope to seek out heresy and the mysterious forest woman he discovers and tries to destroy. With Tcheky Karyo and Christine Boisson. Screenplay by Pamela Berger and Suzanne Schiffman. Dir. Schiffman. **63**

STAND AND DELIVER—(1 hr. 43 min.; 1988) The true story of an East Los Angeles school teacher whose revolutionary teaching methods motivated the inner-city students. With Edward James Olmos and Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. PG. **10, 31, 49, 85, 111, 112, 200, 213, 218, 219, 300, 303, 304, 310, 406, 517, 527, 530, 606, 608, 625, 706, 723, 808, 904, 962**

STARS AND BARS—(1 hr. 38 min.; 1988) An English art expert living in New York runs into a cast of eccentrics when he is sent on a mission to obtain a long-lost Renoir painting. With Daniel Day Lewis, Laurie Metcalf, and Martha Plimpton. Screenplay by William Boyd. Dir. Pat O'Connor. R. **11, 84, 812**

SUBWAY TO THE STARS—(1 hr. 43 min.; 1988) In Portuguese, Eng. subtitles. When his girlfriend disappears, a naive Brazilian saxophonist searches the backstreets of Rio and confronts the city's underworld. With Guilherme Fontes and Ana Beatriz Wiltgen. Screenplay by Carlos Lombardi and Carlos Diegues. Dir. Diegues. R. **81**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. (12/7/87) PG. **37, 92, 112, 208, 321, 501, 502, 513, 515, 521, 530, 531, 609, 620, 623, 626, 705, 713, 725, 761, 818, 901, 915, 963, 970**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. (2/15/88) R. **24, 62, 85, 511, 807, 921, 935**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **48, 954**

REVIVALS

THE DAMNED—(2 hr. 35 min.; 1969) Luchino Visconti's grandiose, high-camp epic about the sexual decadence of Nazism. The literal-minded have taken it seriously as a study of an evil family, but more skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger, Ingrid Thulin, and Dirk Bogarde. **8**

DODSWORTH—(1 hr. 41 min.; 1936) One of the most satisfyingly grown-up American movies from the thirties. Walter Huston (John's dad) is the midwestern car manufacturer who decides in his fifties that he wants something more out of life; Ruth Chatterton is the maddeningly silly wife he takes to Europe; Mary Astor the mature woman he meets in Naples. Sidney Howard adapted Sinclair Lewis's novel. William Wyler directed. **47**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **20, 40, 42, 66, 87, 100, 112, 200, 214, 219, 300, 304, 306, 309, 312, 313, 400, 406, 504, 505, 507, 509, 512, 513, 517, 523, 530, 606, 609, 618, 621, 627, 636, 706, 708, 709, 711, 723, 724, 764, 802, 805, 812, 817, 818, 822, 902, 903, 905, 930, 933, 937, 954, 958, 961, 968, 969, 972**

THE INNOCENT—(1 hr. 55 min.; 1978) In Italian, Eng. subtitles. Luchino Visconti's last movie is literally a swan song—graceful, elegant, stately, with an atmosphere of upper-class swank. Giancarlo Giannini plays a philandering turn-of-the-century Roman aristocrat with a beautiful mistress (Jennifer O'Neill) and an even more beautiful wife (Laura Antonelli). A grandiose, humorless film, but beautiful to look at. **8**

THE KIDS ARE ALRIGHT—(1 hr. 48 min.; 1979) A loose collection of concert performances and interview clips of the Who, this film succeeds at conveying the rock group's energy and humor. But unless you're already a convert, it is neither articulate nor persuasive about the attractions of the music itself. Dir. Jeff Stein. **9**

THE NIGHT OF THE IGUANA—(1 hr. 58 min.; 1964) A good-natured hokum about poetry and sex and honor in the tropics from Tennessee Williams via John Huston. Richard Burton is the defrocked clergyman working as a tour guide; Sue Lyon the twitchy teenager who is after him; Ava Gardner the proprietor of a ramshackle beachfront hotel in Mexico; and Deborah Kerr the classy spinster from New England. Shot in Puerto Vallarta. **47**

NOSFERATU—(1 hr. 3 min.; 1922) The first movie version of Bram Stoker's novel *Dracula* was made in Germany by F. W. Murnau as a silent film, and is both extraordinarily beautiful and creepy—more purely "visual" in its floating, spectral effects than many of the modern versions. With Max Schreck as Nosferatu. **2**

O LUCKY MAN!—(2 hr. 53 min.; 1973) The witty and satirical epic of a post-sixties Candide, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. Music by Alan Price. **2**

SUNDAY, BLOODY SUNDAY—(1 hr. 50 min.; 1971) A jazzily elegant, basically superficial film about two middle-aged Londoners, a man and a woman, both in love with the same youth, an easygoing, amiable, irresponsible artist. The movie moves from set piece to set piece, redeemed only by a quietly touching performance by Peter Finch. With Glenda Jackson and Murray Head. Dir. John Schlesinger. **2**

2001: A SPACE ODYSSEY—(2 hr. 19 min.; 1968) Apes, men, computers, the black slab, and the rebirth of man as a superior creature. Stanley Kubrick's gigantic, audacious sci-fi myth of the origins and development of intelligence is lumberingly slow yet slyly funny. Written by Kubrick and Arthur C. Clarke. With Keir Dullea, Gary Lockwood, and HAL. **2**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 6

CHESS—Judy Kuhn, David Carroll, Paul Harman, and Phillip Casnoff star in a musical with book by Tim Rice and Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. It focuses on the battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Harry Goz, Dennis Parlato, and Marcia Mitzman. Previews now prior to a 4/28 opening. Mon. through Sat. at 8, Sat. at 2, $35 to $50; Wed. at 2, $27.50 to $42.50. (No Wednesday matinee on 4/13.) **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

MAIL—Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker who's just returned from a four-month absence and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Mon. through Thurs. at 8, $35 to $45; Fri. and Sat. at 8, $37.50 to $47.50; Wed. and Sat. at 2, $32.50 to $42.50. Previews now prior to a 4/14 opening. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins. **IRLS**

Saturday, April 9

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Previews from 4/9: Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $35 for all performances. After a 5/3 opening: Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). All major credit cards. **IRLS**

Thursday, April 14

CARRIE—A musical by Michael Gore, Dean Pitchford, and Lawrence D. Cohen, based on the novel of the same name by Stephen King; directed by Terry Hands. Seventeen-year-old Linzi Hateley has the title role, and Betty Buckley plays her mother. Featured in the cast are Charlotte D'Amboise, Darlene Love, Gene Anthony Ray, Paul Gyngell, and Sally Ann Triplett. The story tells of a girl who has the gift of telekinesis, thus can move objects and people at will. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $35 to $50. Wed. at 2, $22.50 to $45. Previews start 4/14 prior to a 5/4 opening. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hrs. 15 min. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87; through 4/10. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50; Wed. at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo

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Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, $20 to $35; Fri. and Sat. at 8, $20 to $37.50; Wed., at 2, Sat. and Sun. at 3, $15 to $32.50. Presented in association with the Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; directed by John Dexter. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon. through Thurs. at 8, $29.50 to $37.50, Fri. and Sat. at 8, and Sat. at 2, $30.50 to $40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

THE MUSIC MAN—New York City Opera's musical comedy season offers seven weeks of Meredith Willson's classic, with book, music, and lyrics by Willson, and story by Willson and Franklin Lacey. Bob Gunton has the title role, and Leigh Munro is Marian Paroo; directed by Arthur Masella; conductor is Donald Pippin. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; $8 to $42. Performances continue through 4/10. New York City Opera at the **State Theater,** Lincoln Center, 64th Street and Broadway (870-5570). All major credit cards. **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cutural identity, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, $35 to $40; Fri. and Sat. at 8, $35 to $45; Sun. at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50

to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Michael Jeter, and Woody Harrelson. Tues. through Sat. at 8 (Mondays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceits of their past, directed by the author (who also plays a role, and is the producer). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Mondays are dark); $22.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, Brooklyn, two blocks from the Brooklyn Academy of Music (1/718-636-4100).

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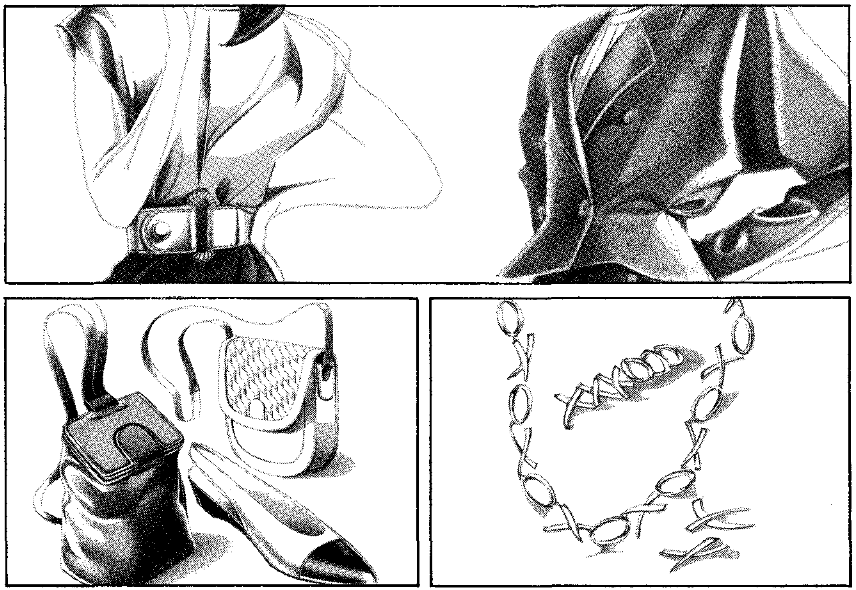

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DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ETTA JENKS—Deirdre O'Connell stars in Marlane Meyer's dramatic story of a would-be film star who arrives in Hollywood from the Midwest with the hope of becoming a star, and finds herself involved in the pornography business; directed by Roberta Levitow. Others in the cast are Dendrie Taylor, Carmine Innocconne, Abdul Salazacm El Razzac, Ebbe Roe Smith, John Pappas, and John Nesci. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; all $15 (except for Sat. and Sun. when they are $18). **Apple Corps Theater,** 336 West 20th Street (279-4200).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

ISOLATE—Jule Selbo's play, directed by Allan Carlsen, tells of three women and two men alone in the Antarctic, and the conflicts that arise. Thur. through Sat. at 8, Sun. at 5; $10; through 4/10. **Westbeth Theater,** 151 Bank Street (691-2272).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song, accompanied by Eric Schaberg on violin. Mon. & Wed.–Fri. at 8 (Tues. is dark), Sat. & Sun. at 5 & 8; $22.50; through 5/1 (it's been extended again). **Kaufman Theater,** 534 West 42nd Street (564-8038).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804). ● ●

MR. UNIVERSE—Jim Grimsley's play about the hunt for love in which the perfect man is being hunted; setting is in the French quarter of New Orleans, and the actors (two drag queens, a hooker, a muscle man, a crazy lady, and a saxaphone player) are its denizens; directed by Stephen Kent. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10. **New Federal Theater,** 466 Grand Street (869-3981).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

THE PALACE OF AMATEURS—Laura Dern and Kyle MacLachlan star in John PiRoman's comedy, featuring Kristine Nielsen, Ed Zang, Carmen Decker, David Schramm, and Thomas Mills Wood; directed by Norman Rene. Play is set in a seedy Hollywood hotel where a Southern belle and her boyfriend are staying and plotting to meet a screen director who will put her in the movies. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2:30; $22.50 through $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000). Closed.

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28. **Players Theater,** 115 Macdougal St. (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed by Robert Kalfin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 4/24. **Roundabout Theater,** 100 East 17th Street (420-1883).

THE ROAD TO MECCA—Athol Fugard's story about love and trust; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving, and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ROSENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wed. through Thurs. and Sat. at 8, Sun. at 2 and 7; $21.50; from 4/9. Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

SANDRA BERNHARD—Actress//singer/humorist/author Sandra displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

SENORA CARRAR'S RIFLES—Miriam Colon stars in Bertolt Brecht's play focusing on a mother's desperate attempt to save her children from involvement in the Spanish Civil War; directed by Alejandro Quintana. In English: Wed. through Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tue. through Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEALING HEAVEN—Stephen Romagnoli has written and directed a modern mythology which deals with madness, betrayal, and ghosts that refuse to die. Featured in the cast are Boris Krutonog, James Armstrong, Josefa Mulaire, Anthony DiMurro, and Gina

Bonati. Tues. through Sat. at 8, Sun. at 3; $20. **Samuel Beckett,** 412 West 42nd Street (279-4200).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining & moving. Tue.–Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $24–$30. **Lucille Lortel,** 121 Christopher St. (924-8782).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Sun. through Wed. at 8, $100. Fri. at 8, $120; Sat. and Sun. at 2, $95. Sat. at 8, $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TEN PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring a five-member company (Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane) performing 20 numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7; $15 through 4/12; from 4/13, $17.50 to $20. **Susan Bloch Theater,** 307 W. 26th St. (279-4200).

THREE IN TIME—Dan Blue's comedy tells of two movie stars of yesteryear (Fran Barnes and Nancy Barrett) who meet a young playwright (Thomas G. Moore) and fall prey to his charming wiles. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $18; from 4/5. **South Street Theater,** 424 West 42nd Street (279-4200).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Mon. at 8, through 4/25; $15. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, and the curtain-raiser, *Sleeping Beauty or Coma,* directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24–$26. **Provincetown,** 133 Macdougal St. (477-5048). ● ●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 through $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

A WHITE ROSE OF MEMPHIS—David J. Hill's play tells of the disintegration of a deep South family; directed by Susann Brinkley. With Vondie Curtis-Hall, Tenney Welsh, Louise Roberts, Adam Stoke, and Annette Hunt. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7; $15. **St. Peter's Church,** Lexington & 54th St. (245-2489).

THEATER COMPANIES

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6–$12; through 5/29. Phone for specifics. **Billie Holiday,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

BROOKLYN PLAYWORKS—Catherine Filloux's *Cut To: The Deal,* loosely based on the Faust legend, and directed by Phylis Ward Fox, invokes myth, as well as the issue of surrogate motherhood. Thur.-Sat. at 8, Sun. at 3; $7–$8; through 4/10. **Gowanus Arts,** 295 Douglass St., Bklyn (1/718-499-2293).

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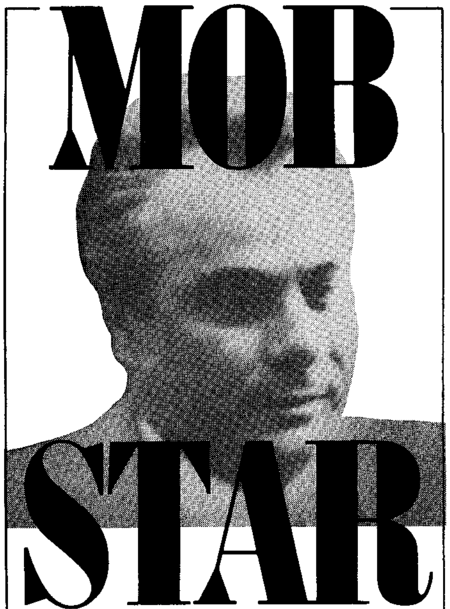

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facing the realities of their existences: Lynn Dangel's *Ersatz Life;* Wendy Hammond's *Camelot Lounge;* Jason Milligan's *The Quality of Boiled Water.* Thurs. through Sat. at 8, Sun. at 3; $8; 4/21 through 5/1. **Our Studios Theater,** 622 Broadway (586-7920).

CARAVAN THEATER COMPANY—Peter Hodges's *Half Life* tells of an isolated family's feud over a run-down ranch as an estranged daughter probes the mystery of her father's death. With Ruth Livingston, Earl Hammond, Amy Fisher, Manuel Rivera, Richard Mover, and Dawn Tuttle. Wed., Thurs., and Fri. at 8, Sun. at 2, Sat. at 2 and 7:30; $8; 4/6 through 17. **Louis Abrons Theater,** 466 Grand Street (307-7171).

CIRCLE REPERTORY COMPANY—John Bishop's double feature: *Borderlines* and *Keepin' an Eye on Louie,* each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Tues. through Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50 to $26. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party*, a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Featured in the cast are David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, and Wendy Makkena. Tues. through Sat. at 8, Sat. and Sun. at 2; $18 to $20; from 4/12. **CSC Repertory Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—Shakespeare's *The Tempest*, a magical version of the Bard's last play. Tues. through Sun. at 8, St. and Sun. at 2:30; 4/14 through 5/1. **Equity Library Theater**, 310 Riverside Drive (663-2028). Entrance on 103rd Street.

JEAN COCTEAU REPERTORY—Shakespeare's *The Winter's Tale,* through 5/22; T. S. Eliot's *The Cocktail Party,* through 5/21; Franz Kafka's *The Trial*, through 5/14; Jean Anouilh's *Antigone* through 5/19. Thur. through Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights*, a comedy about a boy and his father in the 1940s; directed by David Saint. Tues.–Thur. & Sat. at 8, Sun. at 2 and 7; $15 and $18; from 4/9. **Jewish Repertory,** 344 East 14th Street (505-2667).

JUILLIARD DRAMA DIVISION–Spring repertory season: Shakespeare's tragedy, *Othello,* directed by Michael Langham. 4/12, 13, 23, 24 at 8; donations. **The Drama Theater,** 144 West 66th Street (874-7515).

LA MAMA, E.T.C.—A new version of Christopher Marlowe's *Doctor Faustus*, with Christopher McCann in the title role; directed by Leonardo Shapiro. Featured in the cast are Cecil MacKinnon, Elena Nicholas, Ma Kanazawa, Michael Preston, and Regina Taylor. 4/8 through 5/1; $10 to $12. Phone theater for specifics. Presented by the Shaliko Company at **La Mama, E.T.C.**, 74A East Fourth Street (475-7710).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca,* directed by Victor Acosta. and featuring Teresa Yenque and Carlos Rodriguez, tells of a man living in a remote place who meets a famous woman in an encounter that will change their lives. Fri. and Sat. at 8, Sun. at 5; $8; through 4/10. **El Porton del Barrio,** 172 East 104th Street (246-7478).

MANHATTAN THEATER CLUB—Stephen Metcalfe's *Emily*, directed by Gerald Gutierrez, and featuring Lisa Banes, James Eckhouse, Heather MacRae, Donald May, Dave Florek, Robert Stanton, and Patricia Englund, among others. Emily is a stockbroker who will avoid commitment to one man at all costs, but she falls for an out-of-work waiter, and her world changes. Tues. through Sun. at 8, St. and Sun. at 2:30; $25 to $30; through 5/8. Stage I at **City Center Theater,** 131 West 55th Street (246-8989).

NEGRO ENSEMBLE COMPANY—Edgar White's *Like Them That Dream*, about a South African artist who, after coming to the U.S., discovers that a black cannot escape the dilemmas of home; directed by Samuel Barton. Wed. at 3 (groups only) & 8; Thurs. & Fri. at 8, Sat. at 3 & 8:30; Sun. at 2:30 & 7; $15–$20; through 4/24. **Theater Four,** 424 W. 55th St. (246-8545).

PLAYWRIGHTS HORIZONS—*Lucky Stiff,* a musical by Lynn Ahrens & Stephen Flaherty, involving money, hijinx, & romance on the Riviera; directed by Thommie Walsh. Tues.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3, $22–$24. **Mainstage,** 416 W. 42nd St. (279-4200).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las*

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ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SECOND STUDIO FOR ACTORS—Dorothy Parker's *Here We Are;* Lanford Wilson's *The Great Nebula in Orion;* Ted Radkovic's *Bottles*. Wed. through Sat. at 8, Sun. at 3; $10; through 4/17. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night*, directed by Anthony Naylor. Featured are American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8. **Samuel Beckett,** 412 W. 42nd St. (279-4200).

SOHO REPERTORY COMPANY—Preston Sturges's 1931 satire on business, *A Cup of Coffee*, directed by Larry Carpenter. Featured in the cast are Ellen Maraneck, Nesbitt Blaisdell, Michael Heintzman, Gwyllum Evans, and Willie Carpenter. Thur. through Sat. at 8, Sun. at 2:30 (4/16 at 6 and 9:30 is the exception); $10. **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

YORK THEATER COMPANY—George Merritt, Ken Prymus, and April Armstrong, plus 18 other actors and 13 musicians, in *Lost in the Stars*, the Kurt Weil and Maxwell Anderson musical adaptation of Alan Paton's *Cry, the Beloved Country;* directed by Alex Dimitriev. Through 4/17 (call for specifics); $10. **York Theater,** 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEVERLY'S YARD SALE—Crystal Field is Beverly in Sebastian Stuart's mini-epic, with 21 roles; directed by Steve Lott. It tells of a mix of characters searching for life's meaning on a summer's day in the Hudson River Valley; directed by Steve Lott. Thur. through Sun. at 8; from 4/7; $4. **Theater for the New City,** 155 First Avenue (254-1109).

BIG BLONDE—Dorothy Parker's prize-winning short story, set in a 20s speakeasy, tells of an era where women were "good sports"; Peter Mattaliano directs. Thur.-Sat. at 8, Sun. at 2; $8; through 4/24. **Art and Work Ensemble,** 870 6th Ave. (213-0231).

THE BOY FRIEND—Sandy Wilson's musical spoof on 1920s musical comedies; directed by Jeffery K. Neill. Thur. through Sat. at 8, Sat. and Sun. at 3; 4/15 through 5/8 (5/8 at 4); $10. **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family, that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues.-Sat. at 8, Sun. at 3 & 7. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

CLASS1ACTS—Program A: 1-acters by Mark Hymen, James Bosley, Edward Louis Gold, Anna Theresa Cascio. Program B: 1-acters by J. M. Houlton, Nicholas Kazan, Stephen Willems, Edward Louis Gold. Both through 4/9. Mon.-Fri. at 7:30, Sat. at 5 & 9; Sun. at 3 & 7; $8. **Nat Horne,** 440 W. 42nd St. (279-4200).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; 4/9-5/28. **Wings Theater,** 112 Charlton St. (645-9630).

DANCING ON CHECKER'S GRAVE—Jennifer Aniston and Michelle Banks in Eric Lane's play about highschool girls in a pet cemetery on Long Island; directed by Marc Helman. Thur.-Sun. at 8; $8; through 4/17. **St. Marks Church,** 2nd Ave. & 10th St. (988-4138).

DON CARLOS—A revival of Friedrich Schiller's play about intrigue and infidelity in King Philip's court during the Spanish Inquisition. Thurs. through Sat. at 8, Sun. at 2; $8; 3/31 through 4/17. **Theater 22,** 54 West 22nd Street (243-2805).

FANON'S PEOPLE—Toby Armour's play about political and racial violence and colonialism, adapted from Dr. Fanon's book about the Algerian revolution; directed by Aileen Passloff. Federico Edwards has the title role. Thur. through Sun. at 7; $4; from 4/7. **Theater for the New City,** 155 First Avenue (254-1109).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events happening within the home of a closely-knit family. Thurs.-Sat. at 8; 4/8-5/28; $8. **Theater in Action,** 46 Walker St. (431-1317).

IOWA BOYS—Shem Bitterman's play looking into the lives of three adults who are each struggling to come to grips with their personal identity; directed by June Rovenger. Featured in the cast are Bill Severs, Kelly Curtis, Ted Zurkowski, and Matt Carlson. Wed. through Sat. at 8; 4/6 through 5/24; Sun. at 7 (4/18 at 8); $8. **Ohio,** 66 Wooster Street (929-2869).

JERRY'S GIRLS—A musical revue starring the music and lyrics of Jerry Herman, including production numbers from several of his Broadway musicals; directed by Keith Garson. Thurs. through Sat. at 8, Sat. at 2, Sun. at 7; 4/8 through 16; $7. **MAP Theater,** 921 Madison Avenue (586-4978).

LEPRECHAUNS, BANSHEES, AND MURDER—Tom McBride's mystery about an American who inherits an Irish estate and goes to stay with the 'little people' but is not prepared for a house full of greedy relatives and evil spirits. Wed. through Fri. at 8,, Sat. at 7 and 10, Sun. at 3; $10; through 4/9. Theater West at **Riverwest,** 155 Bank Street (243-0259).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur.-Sun. at 8; $5; through 5/2. **Dramatis Personae,** 25 E. 4th St. (673-4382).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; $10. On Sunday evenings at 7:30, through 5/22, *The War in New Jersey*, by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside,** 252 West 81st Street (874-7290).

PERFECT PARTNERS—Constance Stellas and Bob Beverage star in Jan Quackenbush's dramatic comedy about the conflict of artistic careers and family responsibilities (he's a writer, she's a pianist). Fri.-Sat. at 8, Sun. at 3; $8; through 4/24. **Ernie Martin Studio Theater,** 311 West 43rd Street (76f4-0899).

A PROPER GOODBYE—Nick Andrews's play about the three-year-long relationship between a wife and a mistress of the same man; directed by Edward Chemaly. Featured: Katherine Alt Keener, Charlotte Patton, Miriam Zucker. Wed.-Fri. at 7:30; $6; 4/6 through April. **Actors Institute,** 48 W. 21st St. (678-5035).

THE RED SIGNAL—Agatha Christie mystery, replete with suspense, plus a seance; directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; $8; through 4/10. **Prometheus,** 239 East 5th Street (477-8689).

SADNESS OF A FADED DREAM—William Gaynor Dovery stars in (and also directs) the late Eddie Kegley's play about the struggle of an actor trying to express his talent; with Vita Lucia, Mel Silverman, and Robin Meloy. Wed. through Sun. at 8; $8. **45th Street Theater,** 354 West 45th Street (279-4200).

STARSTRUCK—Lynn Hayes's comic mystery that takes place in the 1930s on Long Island, where a group of women are putting together a Broadway-bound show; directed by Alice Forrester and Heidi Griffiths. 4/7-9, 14-16, 21, $5 & 7. **WOW,** 59 E. 4th St. (460-8067).

UNTOLD DECADES—Seven one-acters, by Robert Patrick, in two consecutive evenings trace the gay male experience from the 1920s to the present. Thur. & Sat. at 8, Sun. at 7; $10; through 4/10. The Glines at **Producers Club,** 358 W. 44th St. (869-3530).

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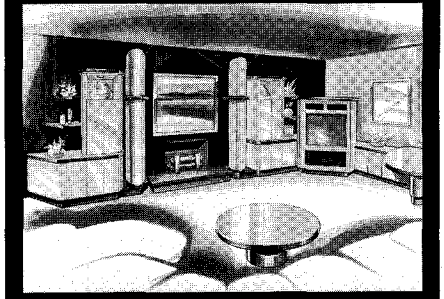

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

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MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: wok-charred tuna with green mango sauce, lobster with tomato and cream sauce on fresh pasta, squab rolled in cabbage leaves. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M-E)** **AE, DC, MC, V.**

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Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 3 a.m. **(I-M)** **AE, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.-Fri. 9 a.m.-noon. Br Sat.-Sun. 9:30 a.m.-4:30. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St.(972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug.

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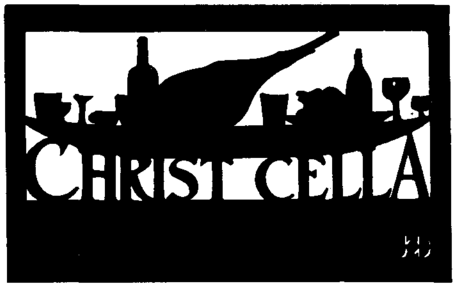

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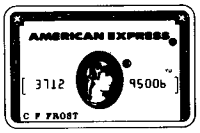

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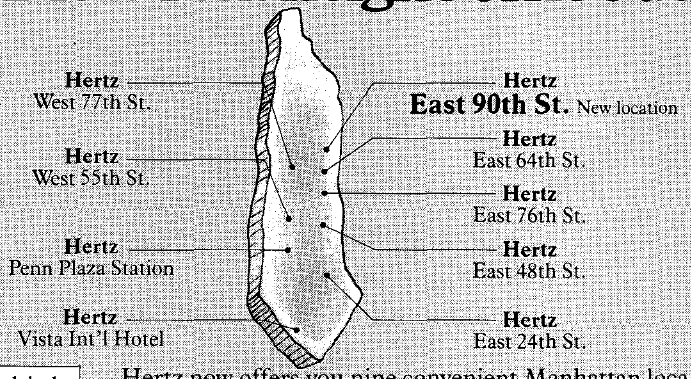

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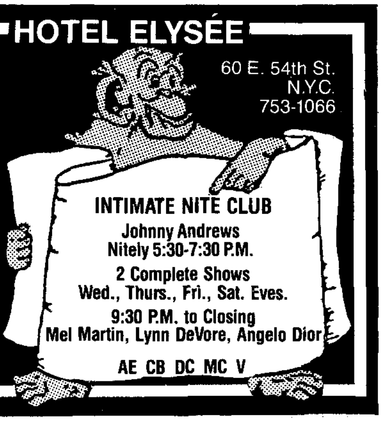

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COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5–midnight. Pianist Tue.–Sat. **AE.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat.

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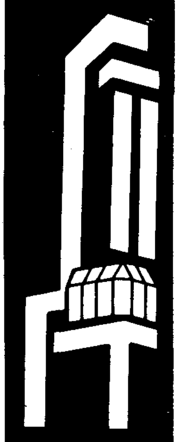

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TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–mid

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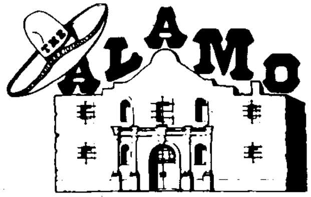

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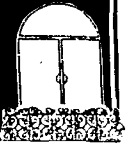

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DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse. shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

***ROMA DI NOTTE*—137 E. 55th St.** (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun.

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AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, skylight salad, wine tasting palette. Res. sug. B daily 6 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.-3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

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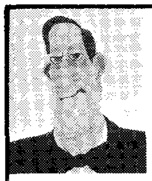

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LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–-Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

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ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m.Pianist Tue.–Sat. from 11 . Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal

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game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)**
AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)**
AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)**
AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)**
AE, DC, MC, V.

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

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PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5–7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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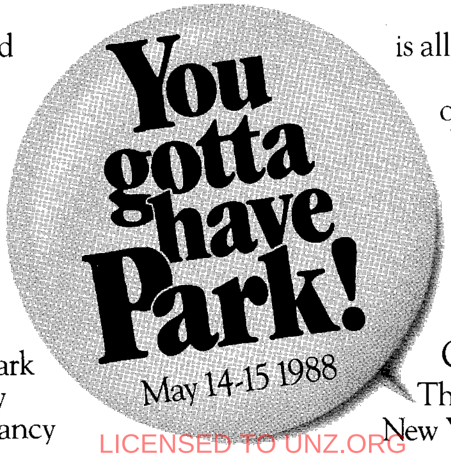

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GALLERIES

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SOLOS

Madison Avenue and Vicinity

MEL BOCHNER—Recent etchings, aquatints, and drawings in a series entitled "Four Quartets"; through 4/23. Hamilton, 19 E. 71st St. (744-8976).

ALBERTO GIACOMETTI—Forty drawings gathered from American and European collections, from 1932 to 1965; 4/12–5/14. Bernard, 33 E. 74th St. (988-2050).

PAULO GOMEZ-GARCEZ—Drawings by a Brazilian artist that employ a personal alphabet based on pictograms taken from elements of daily life; through 4/16. Martin, 23 E. 73rd St. (288-2213).

ANTHONY GREEN/MARY COZENS-WALKER—New works by both; through 4/30. Staempfli, 47 E. 77th St. (535-1919).

MICHAEL HEIZER—New sculpture; through 4/21. Knoedler, 19 E. 70th St. (794-0550).

PAUL KANE—Recent abstract paintings in graphite and acrylic on panel; through 4/30. Ralph, 43 E. 78th St. (288-5222).

JOAN MIRO—Etchings, aquatints, and lithographs from 1935–1978; through 4/30. Sindin, 1035 Madison Ave. (288-7902).

AEYUNG PARK—Recent sculpture; through 4/19. Sculpture Center, 167 E. 69th St. (879-3500).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; 4/7–30. C.D.S., 13 E. 75th St. (772-9555).

PHILIP SMITH—Three large-scale white paintings with imagery derived from art, science, and popular culture; 4/7–5/7. McCoy, 19 E. 71st St. (570-2131).

JOAN SNYDER—Paintings on the theme of "children," including one work that is 24 feet long; through 4/16. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

THEODOROS STAMOS—Recent paintings; through 4/23. Kouros, 23 E. 73rd St. (288-5888).

KIM UCHIYAMA—Paintings of imaginary landscapes; through 4/23. Cecil, 16 E. 72nd St. (517-3605).

CHARLES WELLS—Free-standing sculptures of angels and other figures carved from ash, cherry, oak, and maple; through 4/16. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

BROOKS ANDERSON—Paintings of coastal and inland landscapes in California; through 4/23. Schmidt-Bingham, 41 W. 57th St. (888-122).

RICHARD BALLARD—Landscape paintings of central France; through 4/29. Tilton, 24 W. 57th St. (247-7480).

MATTIE BERHANG/MARK MENNIN—Recent sculpture by both; through 5/7. Lamagna, 50 W. 57th St. (245-6006).

MICHAEL BYRON—New works in a series entitled "The Faust Cycle"; 4/7–5/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ROBERT COURTRIGHT/JOAN BANACH—Masks and steles in terracotta and bronze/Representational drawings in oil crayon on panel. Through 4/16. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

JOSEPH DRAPELL—Abstract paintings inspired by an island in Lake Huron; through 4/23. Shippee, 41 E. 57th St. (319-2041).

JEAN DUBUFFET—Sculpture and paintings; through 4/30. Goodman, 41 E. 57th St. (593-3737).

PEARL EHRLICH—Recent abstract paintings based on landscape; through 4/16. 84, 30 W. 57th St. (581-6000).

GONZALO FONSECA—Limestone sculptures that are evocative of architecture; through 4/30. Herstand, 24 W. 57th St. (664-1379).

CHUCK FORSMAN—Paintings of midwestern landscapes on masonite; through 4/23. De Nagy, 41 W. 57th St. (421-3780).

HELEN FRANKENTHALER—Bronze screens with color intaglios; through 4/23. Emmerich, 41 E. 57th St. (752-0124).

JANE FREILICHER—Recent paintings of Long Island landscapes, New York cityscapes, and still lifes; through 4/27. Fischbach, 24 W. 57th St. (759-2345).

LEON GOLDIN—Paintings and drawings that combine organic and geometric shapes; through 4/14. Kraushaar, 724 Fifth Ave. (307-5730).

ROBERT GREENE—Paintings of landscapes with figures; through 4/23. Miller, 41 E. 57th St. (980-5454).

VALERIE JAUDON—Recent large-scale square paintings in which polyrhythmic bands are set against a single volatile color; through 4/23. Janis, 110 W. 57th St. (586-0110).

BILL JENSEN—Recent paintings; through 5/7. Washburn, 41 E. 57th St. (753-0546).

ALEX KATZ—Recent large-scale paintings of landscapes and cityscapes at sunset and dawn; through 4/23. Marlborough, 40 W. 57th St. (541-4948).

EDWARD AND NANCY KIENHOLZ—An exhibition of collaborative sculptures incorporating televisions and radios; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

ROBIN KINGSTON—Landscape-inspired paintings by an Australian artist who lives in New York; 4/6–30. Jacobson, 50 W. 57th St. (582-4695).

JIM LAWRENCE/SAM MESSER—Recent sculpture/Drawings and prints. Through 4/27. Siegel, 24 W. 57th St. (586-0605).

JOHN MARIN—Watercolors and oil paintings from the thirties, of Maine, New Mexico, and New York City; through 4/23. Kennedy, 40 W. 57th St. (541-9600).

GORDON MATTA-CLARK—Works that explored architecture, by this artist who died in 1978 at age 35, and works by his contemporaries and friends, including Acconci, Jenney, Kosuth, Nonas, Rothenberg, Serra, others; through 4/16. Lelong, 20 W. 57th St. (315-0470).

JAN MATULKA—Paintings from the twenties and thirties, including landscapes of New York, New England, and France; through 5/4. Schoelkopf, 50 W. 57th St. (765-3540).

RICHARD MAURY—Realist paintings of still lifes, figures, and interiors in Florence; through 4/23. French, 41 W. 57th St. (308-6440).

TONY NAPONIC—Abstract paintings on wood panels; through 4/23. Drake, 50 W. 57th St. (582-5930).

BARNETT NEWMAN—Thirteen paintings, from the forties and the sixties, in the first exhibition of this artist's work since the retrospective at MOMA in 1972; through 5/7. Pace, 32 E. 57th St. (421-3292).

JULES OLITSKI—Stained paintings from 1961–1964; 4/9–30. Emmerich, 41 E. 57th St. (752-0124).

DONALD SHAMBROOM—Figurative paintings that are evocative of Bruegel and Bosch; through 4/23. ACA, 41 E. 57th St. (644-8300).

KIMBER SMITH—Abstract paintings, and works on paper in gouache, from 1961–1981; through 5/7. Ross, 50 W. 57th St. (307-0400).

JANET STAYTON/ROBERT JANZ—Paintings and works on paper by both; through 4/23. Heesy, 50 W. 57th St. (245-1420).

DONALD SULTAN—Recent drawings; through 4/30. Blum Helman, 8th floor, 20 W. 27th St. (245-2888).

JAMES SURLS—New sculptures and drawings; 4/5–30. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN VAN ALSTINE—Sculptures that explore the "vessel," composed of rough slabs of stone and found steel; through 4/30. Haime, 41 E. 57th St. (888-3550).

BERTIL WARNOLF—Recent trompe l'oeil paintings by a Swedish artist; through 4/23. Heidenberg, 50 W. 57th St. (586-3808).

JANET YAKE—New color monotypes, of domestic interiors and still lifes; through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

East Village

POLLY APFELBAUM—New wood sculptures and drawings; through 4/24. Loughelton, 19 Second Ave. (529-2288).

SERGIO CAMPOREALE—Figurative watercolors; through 5/1. Humphrey, 37 E. 7th St. (529-0692).

JOE COLEMAN—Recent paintings; through 4/24. Capp, 223 E. 10th St. (982-4444).

ALEXANDRA DANFORTH—Encaustic paintings that contain elements of geometry and expressionism; through 4/24. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

CLAIRE DELONG—Miniature paintings of saints and angels; through 4/24. Diaz, 223 E. 10th St. (533-6152).

DAVID DIAO—New paintings; through 4/10. Postmasters, 66 Ave. A (477-5630).

HARRY GOTTLIEB/RIVA HELFOND—Paintings, prints, drawings, and watercolors from the thirties and forties by both; 4/9–5/15. Sragow, 436 E. 11th St. (477-6284).

CRAIG HOFHEIMER—Realist paintings of New York; 4/7–5/1. SixtoSix, 626 E. 14th St. (982-4586).

ANDREW MASULLO—Paintings of still-life images set against monochromatic backgrounds; through 4/17. Fiction/Nonfiction, 155 Ave. B (505-5590).

WILLIAM MCCLOSKEY—Recent paintings that incorporate words, figures, and everyday objects; through 4/17. Ward-Lawrence, 543 E. 12th St. (533-9530).

MERRILL & PIERCE/PAUL JOFFE—Collaborative painted assemblages/Paintings of the artist's studio on sheet metal; 4/7–5/1. On the Wall, 328 E. 11th St. (460-0963).

CHRISTY RUPP—Recent sculpture; through 4/24. P.P.O.W., 37 E. 8th St. (529-1313).

KATIE SEIDEN—Totemic sculptures in hydrostone; 4/7–5/1. Sensory Evolution, 420 E. 13th St. (505-9144).

SoHo and TriBeCa

HANNO AHRENS—New sculptures; through 4/23. Sharpe, 152 Wooster St. (777-4622).

WILLIAM ANASTASI—Recent paintings and drawings; through 4/16. Cutler, 164 Mercer St. (219-1577).

RICHARD ANUSZKIEWICZ—A retrospective of works from the past forty years; through 4/16. Green, 152 Wooster St. (982-3993).

RICHARD BALLARD—Landscape drawings; through 5/7. Rosenberg, 115 Wooster St. (431-4838).

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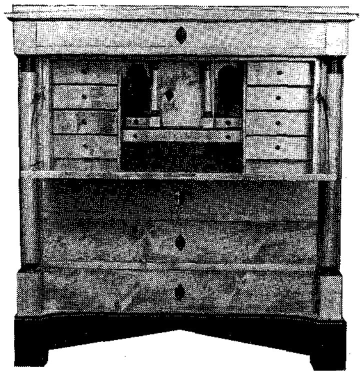

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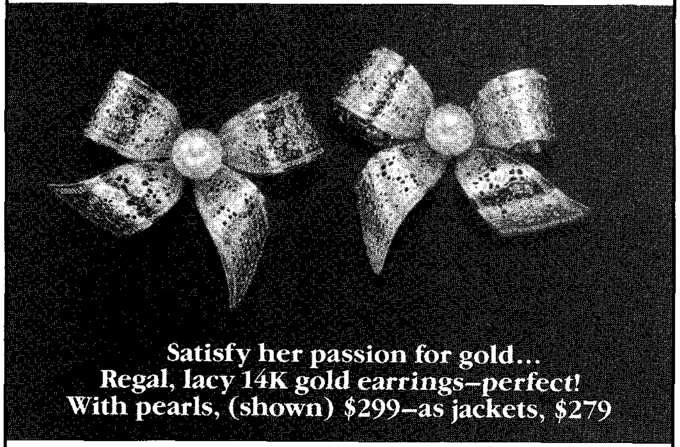

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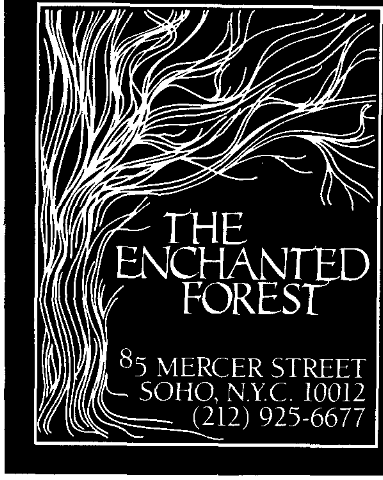

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FRANCES BARTH—New paintings and works on paper in which geometric and biomorphic shapes are used to create symbolic images derived from landscape; through 4/23. Liguori, 93 Greene St. (334-0190).

JONATHAN BOROFSKY—Recent paintings; through 4/30. Cooper, 155 Wooster St. (674-0766).

GREGORY BOTTS—Recent paintings; through 5/7. Plumb, 81 Greene St. (219-2007).

PAUL BOWEN—Sculptures constructed from scavenged wood; through 4/16. Shainman, 560 Broadway (966-3866).

HANS BREDER—Abstract paintings, drawings, sculpture, and video; through 4/27. Schreiber/Cutler, 171 Spring St. (925-1441).

JAMES BROOKS/GIORGIO CAVALLON—A survey of paintings by the former, watercolors by the latter; 4/9–30. Gruenebaum, 415 W. Broadway (966-3646).

LAWRENCE CARROLL—New paintings; 4/6–30. Stux, 155 Spring St. (219-0010).

CHRYSSA—Aluminum and mixed-media sculptures from her "Cityscape" series, from 1980–1988; through 4/16. Castelli, 142 Greene St. (431-6279).

BRUCE CUNNINGHAM—Paintings and works on paper from 1980–88; 4/6–30. Dome, 578 Broadway (226-5068).

JOE DAVIS—Paintings of nocturnal cityscapes in New York and Tokyo; through 4/16. Bernarducci, 560 Broadway (334-0982).

BRETT DE PALMA—Constructions of found objects; through 4/16. Fawbush, 568 Broadway (966-6650).

GREG DRASLER—Landscape paintings in which objects are used as a visual trophe for the figure; through 4/23. Erpf, 568 Broadway (925-6160).

EVELYN ELLWOOD/PAUL GIOVANOPOULOS—Black and white paintings of circles enclosed, or partially enclosed, by squares/Paintings of repeated images; through 4/30. Meisel, 141 Prince St. (677-1340).

AARON FINK—Recent paintings that transform familiar motifs such as a cup, a face, or grapes into abstract, symbolic images; through 4/23. Beitzel, 113 Greene St. (219-2863).

DONALD FONTOWITZ/STUART ROME—Biomorphic paintings influenced by the artist's shamanistic studies in the United States, Haiti, and Mexico/Photographs of voodoo priests and ceremonies in Haiti; through 4/16. Cavin-Morris, 100 Hudson St. (226-3768).

KEN FRIEDMAN—Drawings and watercolors made in Finland last year; through 4/9. Harvey, 537 Broadway (925-7651).

GERARD GAROUSTE—New paintings; through 4/23. Castelli, 420 W. Broadway (431-5160).

MICHAEL GREGORY/JUAN GONZALEZ—Large-scale horizontal landscape paintings in oil/Landscape paintings from 1975–1988; 4/9–5/11. Hoffman, 429 W. Broadway (966-6676).

DENISE GREEN—Recent paintings, in oil on canvas, plus handmade paper produced at the Gandhi Paper Mill in Ahmedabad, India; through 4/13. Viafora, 568 Broadway (925-4422).

RAINER GROSS—New paintings in a series entitled "Luxus"; through 4/28. Moos, 133 Greene St. (982-0411).

HANS HAACKE/JAMES BIEDERMAN—Three new works-/Large-scale drawings that make reference to his paintings and sculpture; 4/9–30. Weber, 142 Greene St. (966-6115).

JAN HASHEY—Twenty recent pastel and oil drawings; through 4/16. Toll, 146 Greene St. (431-1788).

CARL HECKER/NEIL NOLAND—Painted iron sculptures-/White fiberglass and polymer sculptures with undulating patterns; through 4/30. Shapolsky, 99 Spring St. (334-9755).

JAMES HENNESSEY—Paintings of fictitious environments; 4/9–5/5. Pearl, 420 W. Broadway (966-5506).

GEORG HEROLD—Recent sculptures and paintings; through 4/30. Koury Wingate, 578 Broadway (966-5777).

TOM HOLLAND—Large and small-scale wall reliefs and free-standing sculpture; through 4/23. Cowles, 415 W. Broadway (925-3500).

YVONNE JACQUETTE—Paintings that depict aerial views of Times Square and lower Manhattan at night; 4/12–5/11. Alexander, 59 Wooster St. (925-4338).

MARK KOSTABI—Bronze sculptures with the artist's "everyman" trademark; through 4/16. Feldman, 31 Mercer St. (226-3232).

JUNE LEAF—Paintings and sculpture that were created in the artist's studio in Nova Scotia and in New York City over the last four years, depicting fantasy figures in barren landscapes; through 4/16. Thorp, 103 Prince St. (431-6880).

NICK LOGIS—A large-scale outdoor sculpture in steel and terracotta; through 4/23. Allen, 560 Broadway (334-9710).

LOWELL NESBITT—Paintings from 1958 to 1988; through 4/30. DiLaurenti, 383 W. Broadway (925-5100).

HERMANN NITSCH—Works on paper; through 4/23. Nolan, 560 Broadway (925-6190).

CORK MARCHESCHI—Light sculptures made with argon-mercury tubes; through 4/30. McNeil, 96 Greene St. (966-1661).

BRICE MARDEN—Recent paintings in which lines of two or three distinct colors follow a jagged course across a mottled ground; 4/9–5/7. Boone, 417 W. Broadway (431-1818).

GORDON MATTA-CLARK—Photographs, drawings, and fragments from his last major project, "Office Baroque," that was made in Antwerp, Belgium, in 1977; through 4/9. Baer, 270 Lafayette St. (431-4774).

H. JAMES MERRELL—Large-scale abstract paintings; through 4/16. Penine Hart, 105 Hudson St. (334-3522).

MARY OBERING—Recent paintings, in tempera on masonite; 4/9–5/7. Nosei, 100 Prince St. (431-9253).

ANNETTE OKO/SONIA DELAUNEY—Oil paintings of New York City's West Side/Lithographs from the sixties and seventies. Through 4/30. Zarre, 379 W. Broadway (431-3456).

FRANC PALAIA—Mural-size paintings and sculpture which are fabricated fragments of the Berlin Wall, plus a hand-painted, black-and-white panoramic photograph of a section of the Berlin Wall; through 4/16. Schulte, 565 Broadway (925-8485).

JOHN PAUL—Paintings of nudes in reclining positions, on aluminum, bronze, and wood; through 4/29. Neo Persona, 51 Hudson St. (406-9835).

RICHARD PRINCE—Paintings and photographic works of imagery culled from the mass-media; 4/9–30. Gladstone, 99 Greene St. (431-3334).

EDWIN RUDA—Recent abstract paintings; 4/9–30. Kelly, 591 Broadway (226-1660).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

WADE SAUNDERS/CHRIS MARTIN—Sixty small-scale bronze sculptures in a series entitled "Water Drawings"/Abstract paintings and paintings on stilts; 4/23. Brown, 560 Broadway (219-1060).

MIRIAM SCHAPIRO—Recent paintings of dancing figures in a series entitled, "Ragtime"; through 4/12. Steinbaum, 132 Greene St. (431-4224).

ANNE TABACHNICK—Abstract paintings that juxtapose calligraphy against patches of color; through 4/30. Ingber,415 W. Broadway (226-2591).

URSULA VON RYDINGSVARD—Recent sculptures; through 4/30. Exit, 578 Broadway (966-7745).

ANDY WARHOL—Paintings, drawings, and collages from a series of works made in 1976, based on the image of the human skull; through 6/18. Dia Foundation, 77 Wooster St. (431-9232).

STEPHANIE WEBER/MELINDA STICKNEY-GIBSON—Paintings of biomorphic forms on mylar and wood/Small-scale monochromatic paintings on lead and steel. Through 5/7. Littlejohn-Smith, 133 Greene St. (420-6090).

STEPHEN WHISLER—Cast bronze sculptures with abstract and organic forms; through 4/16. Lang & O'Hara, 568 Broadway (226-2121).

ROBIN WINTERS—Works on paper from 1973 to 1988; through 4/9. Alexander, 59 Wooster St. (925-4338).

JOAN WITEK—Recent paintings with imagery that refers to landscape; through 4/23. Davis, 568 Broadway (219-1444).

BETTY WOODMAN—Recent ceramic works; through 4/23. Protetch, 560 Broadway (966-5454).

JOSEPH ZITO—Steel and cast bronze sculptures that are imbedded into the wall; through 4/9. Esman, 70 Greene St. (219-3044).

Other

MOIRA DRYER—Recent abstract paintings; through 5/7. Good, 39 Great Jones St. (420-9063).

RUIZ DUZOGLOU—Paintings and pastels of dreamlike imagery; through 4/9. Carminel, 306 E. 55th St. (751-0122).

ROGER JONES—Painted assemblages by a British artist based in New York; through 4/10. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

TOBI KAHN—Paintings on paper, with imagery based on landscapes; through 4/16. Ryan, 452 Columbus Ave. (799-2304).

KATHY LEVINE/ROSEANNE BACKSTEDT—Cast paper and photographic reliefs/Recent figurative paintings; 4/6-29. Robinson, 36 W. 15th St. (206-8010), Wed.-Fri. 1-5, Sat. 10-2.

JOHN NEWMAN—New sculptures and paintings; through 4/23. Gagosian, 521 W. 23rd St. (807-0807).

DAVID SHAPIRO—Recent paintings on burlap, gauze, and nylon screening that refer to Tantric art and psychology; through 4/30. Souyun Yi, 249 Centre St. (334-5189).

ANDY WARHOL—Early drawings, paintings, and watercolors, curated by Gerard Malanga; through 4/23. Baghoomian, 611 Broadway (995-5040).

SUSAN WEIL—Paintings and watercolors of still life arrangements that include books of Eadweard Muybridge's photographs; 4/7-5/14. Flushing, 136-73 41st Ave., Flushing, N.Y. (718-463-7700).

ALBERT YORK—Recent oil paintings, plus a selection of the artist's work since 1963; through 4/9. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

A.S.F.—127 E. 73rd St. (879-9779). Works by five Finnish printmakers; through 5/6.

BERNARD—33 E. 74th St. (988-2050). "The Artist's Palate," with works by Bacon, Botero, Hockney, Lindner, Morales, Segui, others; through 4/9.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Artschwager, Cumming, Johns, Kelly, Morris, Oldenburg, Rauschenberg; through 4/30.

GOETHE HOUSE—1014 Museum Mile (744-8310). Installations by Görlich, Julius, and Schmitt; through 4/14.

GRAHAM—1014 Madison Ave. (535-5767). Contemporary British pottery, by Johns, Price, Rie, Swindell, Verdon, Ward; through 5/27.

HIRSCHL & ADLER FOLK—851 Madison Ave. (988-3655). "April Fool: Folk Art Fakes and Forgeries" cosponsored by the Museum of American Folk Art; through 4/30.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900-1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; 4/8-5/30.

L'IBIS—23 E. 67th St. (734-9229). "Egypt B.C.: Royal Styles"; through 5/31.

SALANDER O'REILLY—22 E. 80th St. (879-6606). Works by 19th- and 20th-century artists, including Delacroix, Davis, Friedman, Kuhn, others; through 4/30.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Arp, Giacometti, Miro, Moore; paintings by Chagall, Tamayo, Utrillo, Vlaminck; through 5/14.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Andre, di Suvero, Hunt, Judd, Kelly; through 4/30.

CITY—2 Columbus Circle (974-1150), Mon.-Fri. 10-5. Tibetan works from the Jacques Marchais Center of Tibetan Art in Staten Island; through 4/15.

DEUTSCH—20 W. 57th St. (765-4722). "Urban and Suburban America," with works by Avery, Crawford, Glackens, March, Nell, others; through 4/27.

GRAND CENTRAL—24 W. 57th St. (867-3344). "Impressionism and Post-Impressionism: Transformations in the American Mode, 1885-1945" with works by

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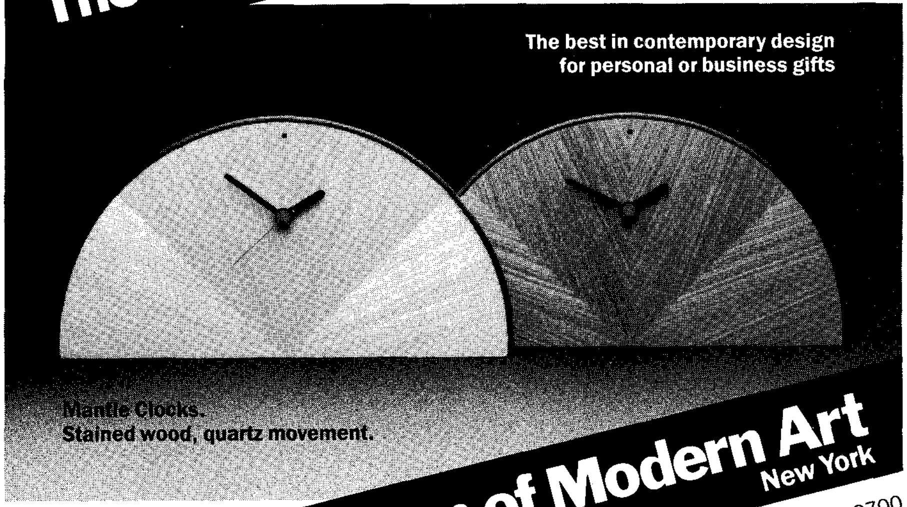
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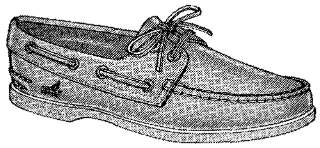

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Henri, Inness, Potthast, Prendergast, others; through 5/14.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493–1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

MIDTOWN—11 E. 57th St. (758-1900). "Painting America: Mural Art in the New Deal Era" with works by Benton, Bishop, Kent, Laning, Marsh, Peirce, Shahn, others; through 4/9.

SOLOMON—724 Fifth Ave. (757-7777). "Cultural Camouflage," with works by MacConnel, Paik, Phillips, Warhol; through 4/23.

East Village

P.S. 122—409 E. 9th St. (228-4249). Works by Cunningham, Dunn, Fortenberry, Fromme, Nozkowski; through 4/24.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Foreign Affairs: Conflicts in the Global Village"; "James Drake: Border Incident."

ARIEL—76 Greene St. (226-8176). Works by Berg, Blake, Harper, Johnston, Kocar, Kujawa, Mandiberg, Porzio, Rienzo; through 4/16.

AUCHINCLOSS—558 Broadway (966-7753). Works by Aber, Brickhouse, Dvortchak; through 5/11.

CROWN POINT PRESS—568 Broadway (226-5476). "Idea/Image," with prints by Burden, Johns, LeWitt, Mangold, Steir; through 4/23.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; 4/9–7/23.

49TH PARALLEL—420 W. Broadway (925-8349). "Active Surplus," with works by Anderson, Bender, Christian, Lawler, McCollum, others; through 4/9.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Myatt, Sharon, Wallen; through 4/16.

GIBSON—568 Broadway (925-1192). Sculpture by Armleder, Bijl, Bosslet, IFP, Lavier, Leccia, Staehle; through 4/23.

GRASS ROOTS—131 Spring St. (431-0144). "Artists Under the Influence"—works by American artists who have been influenced by Latin American and Haitian Folk Art; through 5/22.

HANSON—415 W. Broadway (334-0041). "Utopia-/Dystopia," with works by Christian, Hart, McNeil; through 4/19.

KASMIN—580 Broadway (219-3219). Works on photographic paper by Adams, Baldessari, Casebere, Fischli and Weiss, LeWitt, Simmons; through 4/15.

MILFORD—560 Broadway (966-8755). Works by Brooks, Formisano, Goldstein, McCollum, Robinson, others; through 4/9.

SANDER—51 Greene St. (219-2200). "The Ides of March," with works on paper by Anger, Eigenheer, Krakovsky, Pfaffman; through 4/9.

SHAFRAZI—163 Mercer St. (925-8732). Works by Heizer, Serra, Smithson; through 4/23.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Huang-Chung, Lobotsky, Shiflett, Weaver; 4/7–5/17.

TWINING—568 Broadway (431-1830). Paintings on paper by Ducret, Willis, Wofford; through 4/16.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

MET LIFE—24 E. 24th St. (578-7157). Japanese prints from the 18th–20th centuries, from the Munson-Williams-Proctor Institute; through 6/3.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The New Sculpture Group—A Look Back: 1957–1962," with sculpture by Agostini, Bourgeois, Marisol, Pavia, others; through 4/8.

SNUG HARBOR CULTURAL CENTER—100 Richmond Terrace, Staten I. (718-448-2500), suggested donation $1. Works by Flack, Levine, Mendieta, Surles, Swartz; through 4/17.

PHOTOGRAPHY

BARUCH COLLEGE—135 E. 22nd St. (505-2192). Photographs of Latin America by Antmann, Glick, Levin, Vogel, others; through 4/22.

CECIL BEATON—Photographs, paintings, caricatures, set designs, and illustrations; through 4/23. At Grey Art Gallery, 33 Washington Place (998-6780) and F.I.T., 27th St. at Seventh Ave. (760-7970).

WILLIAM CHRISTENBERRY/LOUIS DE CLERCQ—Sculpture and color photographs of abstracted Alabama landscapes/19th-century architectural photographs taken in Egypt, Syria, Jerusalem, and Spain; through 4/23. Pace/MacGill, 11 E. 57th St. (759-7999).

ANNE DORAN—Color photographs mounted on honeycomb aluminum structures; through 4/10. 303, 513 E. 6th St. (477-4917).

MARIANNE ENGBERG/DUANE MONCZEWSKI—Pinhole photographs of landscapes in Scotland/Architectural photographs. Through 4/30. Urdang, 23 E. 74th St. (288-7004).

BARBARA ESS—Recent photographs; through 4/23. Marcus, 578 Broadway (226-3200).

LEE FRIEDLANDER—Photographs from his 1987 commission "Cray at Chippewa Falls"; through 5/14. Miller, 138 Spring St. (226-1220).

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Photographs of the Lower East Side by WPA photographers; through 4/10.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.-Fri. 12–5, Sat.-Sun. 11–6. $2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective." Through 4/10: "Carl Chiarenza: Landscapes of the Mind." 4/12–5/1: "Wu Yinxian: The Yan'an Years, the Birth of Modern China."

I.C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon.-Fri. 11–6, Sat. 12–5. Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turbeville, others; through 5/7.

CHRISTOPHER JAMES—Photographs and watercolors that have the Vatican as a theme; through 5/14. Witkin, 415 W. Broadway (925-5510).

SOL LIBSOHN—Documentary photographs; through 4/23. Photofind, 138 Spring St. (334-0010).

ROBERT MAPPLETHORPE—New dye tranfer color prints, including still lifes and portraits; through 4/23. Miller, 41 E. 57th St. (980-5454).

PFEIFER—568 Broadway (226-2251). Photographs by Tenneson and Wright, sculpture by Johnson; through 4/14.

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently released book, *Samaras Photographs*, by Ben Lifson; through 4/30. Burden, 20 E. 23rd St. (475-8790).

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Hurrell, Steichen, others; through 4/9.

ARTHUR TRESS—Recent color photographs from his "Hospital Series"; through 4/16. Twining, 568 Broadway (431-1830).

JAMES WELLING—Twelve large-scale color Polaroids of drapery arrangements, plus another series of gradated color fields; through 4/16. Burgin, 270 Lafayette St. (219-8379).

BRIAN WOOD—Recent drawings, photographs, and prints of images that refer to the figure; through 4/30. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 4/8 at 8: "Portables" by Claire Porter; Grindle/Nedrow and Company in "Descent and Other Affairs." $7. 4/9 at 8: Karl Anderson in "Mansteel"; Nancy Alfaro in "I Know You Are But But But." $7.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 4/7–9 at 8, 4/10 at 3: John Kelly in "Find My

Way Home." $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). 4/7-23, Thur.-Sat. at 10: Watchface in "Sin." $8, $10. 4/8, 9 at 12: "Dead Marilyn" by Peter Stack. $8, $10. 4/11 at 9: "Club X," directed by Billy Swindler and and Joseph Pupillo. $8, $10.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). 4/7 at 9: "Nitelife," with Ishmael Houston-Jones, Dennis Cooper, Robbie McCauley, Ed Montgomery; 4/8 at 9: "Nitelife," with Kimati Dinizulu and the Kotoko Society, Bill Callihan, Mary Schultz, Guy Yarden, Carmelita Tropicana; 4/9 at 9: "Nitelife," with Jeffrey Essman, Mary Hestand & Associates, Maxine Lapiduss, David Leslie, Nicky Paraiso. $6 for each evening.

PERFORMING GARAGE—33 Wooster St. (966-9796). 4/9, 10 at 8 and 10: John Jesurun's "Chang in a Void Moon," Episode 43. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration." Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." 4/7-9/25: "The Once and Future Korea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/7: "Curator's Choice: The Hugo Munsterberg Collection."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 5/22: "Rafael Montañez-Ortiz: Years of the Warrior, Years of the Psyche, 1960-1988."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 4/30: "Rooted Visions: Mexican Art Today."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 5/8: "Indians as Children See Them"; "Art of Urban Indian Children." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 5/22: "New York Youth: An Intimate Portrait." 4/12-8/28: "Blatas and His New York World of Music and Theater."

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ART

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." 4/6-6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." 4/12-7/15: "Lavish Interiors of 19th-Century New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 4/3: "Photography and Art: Interactions Since 1946." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/1: "Philemona Williamson: Recent Paintings."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1; students and seniors 50¢. Through May: "Pysanky (Easter Eggs)." Closed 4/10.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art."; 4/8-6/8: "George Ault."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/8 at 10 a.m.: "Old Master Paintings." On view from 4/2. 4/9 at 2: "Rugs." On view from 3/31. 4/12 at 10 and 2: "Silver, Objets de Vertu, and Russian Works of Art." On view from 4/7. **Christie's East**—219 E. 67th St. (606-0400). 4/7 at 10 a.m.: "Old Master European and American Paintings." On view from 4/4. 4/11 at 2: "English, Continental, and American Silver." On view from 4/8. 4/12 at 10 a.m.: "Furniture, Decorations, Oriental Works of Art, and Paintings." On view from 4/8.

DOYLE—175 E. 87th St. (427-2730). 4/6 at 10 a.m. "Americana." On view from 4/2.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/6 at 10:15 a.m. and 2: "Sotheby Arcade Auction: Furniture, Decorations, and Paintings." 4/7 at 10:15 a.m.: "Old Master Paintings." On view from 4/2. 4/7 at 2, 4/8 at 10:15 a.m. and 2: "Chinese Decorative Works of Art." On view from 3/31. 4/12 at 2: "The Collection of the Honorable Clare Booth Luce." On view from 4/7. 4/12 at 10:15 a.m. and 2, 4/13 at 10:15 a.m.: "Sotheby Arcade Auction: Jewelry." On view from 4/8.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 6

ANDRE WATTS, pianist. Music by Haydn, Mozart, Brahms, Schubert. Carnegie Hall at 8. $14–$22.50.

JEAN-PIERRE RAMPAL, flutist, with pianist John Steele Ritter. Works of Czerny, Franck, Bartok, Diamond (N.Y. premiere). Avery Fisher Hall at 8. $10–$20.

FRANK SINATRA/SAMMY DAVIS JR.—Radio City Music Hall at 8. Sold out.

AUDUBON QUARTET—Guest artist, jazz violinist Joseph Kennedy. Works by Baker (N.Y. premiere), Schubert, Webern, Mozart. Merkin Concert Hall at 8. $10.

MUSIC OF OUR TIME (N.Y. debut)—80th-birthday tribute to Messiaen. Music of Widdoes, Hagen, Schwantner, Messiaen. Alice Tully Hall at 8. $10–$20.

LES MARIES DE LA TOUR EIFFEL—Gala opening of Florence Gould Hall. See Other Events, page 164.

DEBORAH COLE, soprano (N.Y. recital debut), with pianist Katherine Olsen. Music of Mozart, Debussy, Charpentier, R. Strauss, Korngold, Herbert. Weill Recital Hall at 8. $8.

JOHN KELLY, in *Find My Way Home,* a retelling of the Orpheus myth, set in the '30s Depression era; with arias from the Gluck opera, film section by Anthony Chase, set by Huck Snyder. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10. Through 4/17; $10 (4/6 is sold out).

BEN NEILL—The trumpeter and composer in four original works: *Orbs, part three; Dis-Solution 2, Money Talk, No More People.* With soprano Dora Ohrenstein, percussionist Don Yallech, bassist Bill Kannar. Roulette, 228 W. Broadway (219-8242), at 9. $5.

RICHARD RODNEY BENNETT, pianist, vocalist, composer. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

MANHATTAN WIND ENSEMBLE, Hal Janks conductor. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

PAULSSON AND HUFF, soprano-saxophonist and organ duo. Music by Bach, Ellington, Poulenc, Vivaldi. Union Theological Seminary, Broadway and 122nd St., at 8. Free.

JAIME BOLIPATA, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, April 7

NEW YORK PHILHARMONIC, Charles Dutoit conductor; violinist Anne-Sophie Mutter. Beethoven's Violin Concerto; Bartok's Concerto for Orchestra. Avery Fisher Hall at 8. $7.50–$35.

FRANK SINATRA/SAMMY DAVIS JR.—See 4/6.

SOUTH FLORIDA YOUTH SYMPHONY/GREATER WESTCHESTER YOUTH SYMPHONY, Marjorie Hahn, Dyna Turner, Victor Lionti conductors. Works by Herold, Bach, Lecuona, Glazunov, Berlioz, Copland, Dvorak, Handel. Carnegie Hall at 8. $12.

FEDERICO VASQUEZ, guitarist. Works by Weiss, Bach, Berkeley, Giuliani, Ubieta, Albeniz, Villa-Lobos, Lauro, Mangore. Weill Recital Hall at Carnegie Hall at 8. $8.

JOHN KAMITSUKA, pianist. Toshiyuki Ozaki (world premiere), Brahms, Bach, Schumann. Alice Tully Hall at 8. $10.

HELEN DONATH, soprano, with pianist Klaus Donath. Songs of Schubert, Brahms, Mahler, Strauss. Metropolitan Museum at 8. $15.

ALL-STAR BIRTHDAY TRIBUTE TO LIONEL HAMPTON—With Art Blakey, Paquito D'Rivera, Milt Jackson, Slide Hampton, and several more artists. A benefit for WBGO-FM on its ninth birthday. Town Hall at 8. $20, $25.

FESTIVAL OF 20TH-CENTURY MUSIC—Manhattan Contemporary Ensemble, Claire Heldrich conductor; soprano Kristin Norderval. Partch's *Yankee Doodle Fantasy;* Brockman's *Shadows;* Luzuriaga's *Ludus Spectralis* (U.S. premiere); Rorem's *Ariel;* Reich's *Sextet.* The last four composers will be on hand to speak. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JOHN KELLY—See 4/6.

NED ROTHENBERG, reeds, with guests. Roulette, 228 W. Broadway (219-8242), at 9. $5.

CATHERINE LAIDLER-LAU, soprano/**SUSAN ALMASI,** pianist. Works by Mozart, Tcherepnin, Barber. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MAURICE EDWARDS/MARIAN BRASCH—A cabaret program. Dazian Building, Podell Auditorium, 10 Nathan D. Perlman Place (866-2086), at noon. Free.

ZAIDEE PARKINSON, pianist, with guests. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

THOMAS R. JONES, organist. Works by Bach, Hindemith, Schroeder. St. Paul's Chapel, Columbia University, Broadway at 116th St., at noon. Free.

BARGEMUSIC—Pianist David Golub, cellist Gary Hoffman, violist Toby Hoffman, violinist Mark Kaplan. Mozart's Piano Quartet K. 493; Piston's Duo for Viola and Cello; Brahms's Piano Quartet in g Op. 25. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, April 8

NEW YORK CHAMBER ENSEMBLE, Stephen Rogers Radcliffe music director; guest artists, I Cantori. "Music of the Verein Revisited: Sounds From the Viennese Salon 1917–1921." Works of Bruckner-Eisler, Mahler-Schoenberg, Webern, Zemlinsky-Stein (U.S. premiere), Schoenberg-Greissle. Alice Tully Hall at 8. $10–$15.

NEW YORK PHILHARMONIC—See 4/7.

BARRY DOUGLAS, pianist. Music by Liszt, Brahms, Beethoven. Carnegie Hall at 8. $7–$11.

FRANK SINATRA/SAMMY DAVIS JR.—See 4/6.

ZIGGY MARLEY & THE MELODY MAKERS—Roseland. 239 W. 52nd St. (757-3100), at 9. $20, or in advance $17.50 at Radio City Music Hall box office.

DAVID HYKES AND THE HARMONIC CHOIR—"Worldwinds," a program in harmonic chant. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $10, $15.

AHMAD JAMAL GROUP—JazzPort, South Street Seaport, 210 Front St. (619-1000), at 8 and 10. $20.

MANDALA OCTET, John Leaman director, with Olivier Hequet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $5.

SIR ROLAND HANNA, pianist/**SIR ROLAND HANNA CELLO TRIO**—Jazz at 6. The New School, 66 W. 12th St. (741-5690), at 6. $7.

DAVID MOSS—"Language Linkages," new pieces for voice, small percussion, odd electronics, metal, plastic, and toys. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOHN KELLY—See 4/6.

JOHN ZORN—"Hu Die," for Chinese narration and guitarists Fred Frith and Bill Frisell; also a premiere for two drummers and Korean narration. Roulette, 228 W. Broadway (219-8242), at 9 and 11. $5.

MUSIC FOR HOMEMADE INSTRUMENTS—Collaboration between Skip La Plante and Deena Burton of the Bali-Java Dance Theatre. A program involving storytelling, music, dance, and mask performance. 262 Bowery, below Houston St. (226-1558), at 8. $5.

JOHN RANCK, flutist. Lincoln Center Library at 4. Free.

DEBBIE RICH—Folk music. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Shlomo Mintz. Prokofiev's Violin Concerto No. 1; Carter's *A Celebration of Some 100 X 150 Notes* (N.Y. premiere); Copland's Symphony No. 3; Tchaikovsky's Suite From *Swan Lake.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 8. $10–$20.

Saturday, April 9

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Music by Peri, Handel, Lampugnani, Brahms, Rossini, Ravel, Montsalvatge. Carnegie Hall at 8. $15–$27.50.

FRANK SINATRA/SAMMY DAVIS JR.—See 4/6.

CONTINUUM—Soprano Sheila Schonbrun, cellist Maria Kitsopoulos, the Guinness String Quartet, and chamber orchestra, Joel Sachs conductor. Concert honors Valentin Silvestrov, who will be present, on his 50th birthday. Program of his works, including four U.S. premieres. Alice Tully Hall at 8. $8.

ENSEMBLE FOR VIENNESE MUSIC/NEW YORK, Hobart Earle conductor; clarinetist Nathan Williams, trombonist Dietmar Kublbock. Music by 20th-century Viennese composers Gal, Dunser (U.S. premiere), Ebenhoh (world premiere), Schreker. Merkin Concert Hall at 9. $10.

STEPHEN BURNS, trumpeter, with clarinetist Jean Kopperud, dancer Ruby Shang, others. A multimedia performance, choreography by Muna Tseng, Felix Blaska, Mimi Garrard; sculptures by John Stritch. Music by Burns (a world premiere, in collaboration with Torikai and Satch), Stockhausen, Druckman. 92nd Street Y at 8. $7.50–$10.

DONALD SINTA, saxophonist, in a 50th-birthday celebration. With pianists Ellen Weckler, Brian Connelly, saxophonist Steven Galante. Music by Platti, Bolcom, Poulenc, Rogers, John Anthony Lennon, Galante. Weill Recital Hall at Carnegie Hall at 8:30. $10.

NEW YORK PHILHARMONIC—See 4/7.

EMERSON STRING QUARTET—Bartok's Quartet No. 1; Smetana's Quartet "From My Life"; Bartok's Quartet No. 6. Metropolitan Museum at 8. $14.

BILLY BANG SEXTET—Celebration of "the late great Stuff Smith." Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

LAXMIKANT-PYARELAL—Indian vocal artists. Madison Square Garden, Felt Forum, at 8. $25–$100.

GENE BERTONCINI, guitarist/**MICHAEL MOORE,** bassist. Jazz and classical music. Our Lady of Peace Church, 237 E. 62nd St., at 8. $10.

DAVID HYKES AND THE HARMONIC CHOIR—See 4/8.

AHMAD JAMAL GROUP—See 4/8.

JOHN KELLY—See 4/6.

DAVID WEINSTEIN—"Subverted Banks," for electric band. Roulette, 228 W. Broadway (219-8242), at 9. $5.

MUSIC FOR HOMEMADE INSTRUMENTS—See 4/8.

SKATALITES/ANCIENT VIBRATIONS—Music of Jamaica: The Roots of Reggae. Triplex, BMCC, 199 Chambers St. (206-1050), at 8. $13, $16.

JOE GALLANT, and his ensemble Illuminati, with guests/**SCOTT O'BRIEN,** and ensemble. Composers series: "Triptych III: Three Changing Futures." La MaMa Galleria, 6 E. 1st St. (505-2476), at 8. $7.

RASHIED ALI "RADAR" QUARTET—Jazz. St. Mary's Episcopal Church, 521 W. 126th St., at 8. $10.

PT. SHIVAKUMAR SHARMA, santoor/**PADMASHRI ZAKIR HUSSAIN,** tabla. Martin Luther King Jr. High School Auditorium, 122 Amsterdam Ave. (behind Lincoln Center), at 7 (718-424-7878). $7–$15.

CON BRIO ENSEMBLE—Works by Mendelssohn, Saint-Saens, Smetana. Lincoln Center Library at 2:30. Free.

OMNI ENSEMBLE—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

OVERSIGHTS PRESENTS—Music, dance, performance, with Amos Vitori, Chris Ferris, Nadine Helstroffer, the Twelve-Tone Funk Orchestra, Lisa Deppe, Howard Fireheart, Frey Faust, Christopher Yeatman, Andrea Kuo, Errol Grimes, ITEOT, Jennifer Miller, Pat Cremins. Washington Square Church, 135 W. 4th St., at 8. Proceeds in part toward the church restoration. $5.

JUILLIARD CHAMBER MUSIC—Paul Recital Hall, 144 W. 66th St., at 8:30. Free.

WILLIE KELLY/JERRY O'SULLIVAN/JOHN WHELAN—Music for fiddle, uillean pipes, button accordion. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

PINCHAS ZUKERMAN, violinist. Works by Schubert, Grieg, Schoenberg, Mendelssohn. Lehman Center, Bedford Park Blvd. and Goulden Ave. (960-8833), at 8. $15–$20.

BROOKLYN PHILHARMONIC—See 4/8.

Sunday, April 10

AMERICAN SYMPHONY ORCHESTRA, Jorge Mester conductor; soprano Jill Gomez, clarinetist Charles Neidich. Tower's Clarinet Concerto (world premiere); Mahler's Symphony No. 4. Carnegie Hall at 3. $6–$21. Pre-concert recital at 2, by contralto Gweneth Bean: Mahler's *Des Knaben Wunderhorn.*

ALICIA DE LARROCHA, pianist. Music by Mendelssohn, Mompou, Schumann. Avery Fisher Hall at 3. Stage seats only; $20.

RICHARD GOODE, pianist. Beethoven's Piano Sonatas No. 2, No. 21 "Waldstein"; No. 24, No. 32. 92nd Street Y at 3. $12.50.

TRIO ON ORIGINAL INSTRUMENTS—Alice Tully Hall at 7:30. Sold out.

KATHLEEN BATTLE, soprano. Alice Tully Hall at 3. Sold out.

FRANK SINATRA/SAMMY DAVIS JR./PEGGY LEE—Radio City Music Hall at 8. Benefit for Memorial Sloan-Kettering Cancer Center (354-4246); $100–$2,500, with some tickets including a cocktail reception and/or a Rainbow Room supper.

BROWN UNIVERSITY JAZZ BAND, Matthew McGarrell director; saxophonist Gerry Mulligan. Carnegie Hall at 8. Benefit for the Young Artists Fund of the Brown U. Club in New York and financial aid for undergraduates. $10–50; $100 includes a reception; $250 including supper (619-4151).

SAHAN ARZRUNI, pianist/**ANAHID AJEMIAN,** violinist/**MATTHEW RAIMONDI,** violinist/**MARK SHUMAN,** cellist. Tchaikovsky's Piano Trio; Rachmaninoff's *Trio Elegiaque.* Merkin Concert Hall at 8. $10.

FOR THE LOVE OF MUSIC—Baldassare's Sonata for Trumpet, String Quartet, and Double Bass. Saint-Saens's Septet; Schubert's "Trout" Quintet. Merkin Concert Hall at 3. $11.

MICHAEL LIMOLI, clarinetist. Weill Recital Hall at Carnegie Hall, at 2.

THE PIERSON ORCHESTRA—17-member group. Jazz Center of New York, 380 Lafayette St. (505-5660), 3–6 p.m. $5.

CAMBRIDGE CHAMBER PLAYERS, Robert Stallman director-flutist. Music by Schubert, Mendelssohn, Barber, Beethoven. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

ODYSSEY CHAMBER PLAYERS—Composer-pianist Yehudi Wyner, with flutist Wendy Rolfe. Music by Wyner (world premiere), Dvorak, Beethoven. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $7.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with L.D. Frazier & Friends; offering. At 7: Sticks Evans & The Metafabulistics; $5. Lexington Ave. and 54th St. (935-2200).

THE WAVERLY CONSORT—Iberian music of the Siglo de Oro; 17th-century Spanish and Portuguese music. Town Hall at 2. People's Symphony Concerts (586-4680). $5–$7.50.

ANONYMOUS 4—Medieval chant and vocal polyphony by a women's quartet. "The Ecstatic Vision," sacred music from medieval Spain. St. Bartholomew's Church, Park Ave. at 51st St., at 3. $5.

THE TALLIS SCHOLARS (N.Y. debut), Peter Phillips director. "Music Before 1800": Music written for the Sistine Chapel during the Renaissance, by Palestrina, others. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $9.

SI YO CHAMBER MUSIC—Music by Beethoven, Dhen, Tchaikovsky. Pace U. Schimmel Center, near City Hall, at 3. $5.

NEW VOICES FROM THE USSR—Flutist Andrew Bolotowsky, violinist Mark Feldman, guitarist Robert Shaughnessy, performing works by Levitan, Denisov, Artyomov (U.S. premiere). Kraine, 85 E. 4th St. (254-7706), at 8. $5.

PAULSSON AND HUFF—Soprano saxophonist and organ. Music by Bach, Ellington, Poulenc, Vivaldi. Calvary Episcopal Church, Park Ave. So. and 21st St., at 8. Donation.

ETHICAL CULTURE CHAMBER ENSEMBLE—Beethoven's String Trio Op. 9 No. 1 and Piano Trio "Ghost"; Schubert's Fantasy for Piano, Four Hands, Op. 103; Mozart's Piano Quartet K. 478. New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

PERKIN BARNES, solo electric-bassist and vocalist/**DAVID SOLDIER,** with string quartet/**ROGER MANNING,** modern folk music. Composer series. La MaMa Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

LEUCADIA CHAMBER ENSEMBLE—Chamber music by 20th-century Jewish composers Khachaturian, Bloch, Krein, Ben-Haim. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), near Broadway and 194th St., at 2. $4.

ED OSBORN, electronic music for computer, French horn, naked guitar/**JIM PUGLIESE,** drummer, with Tim Berne, Chris Cochrane, Anthony Coleman, Tim Smith. Roulette, 228 W. Broadway (219-8242), at 9. $5.

JOHN KELLY—See 4/6. Today at 3.

FRANK MARTORI, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

VICTOR BOBETSKY, pianist. Brooklyn Museum, Eastern Pkwy., at noon. Free.

AFRICAN CONNECTIONS—See Dance, below.

BROOKLYN PHILHARMONIC—See 4/8. Today at 2.

BARGEMUSIC—See 4/7. Today at 4.

DEBORAH SNOW—Country and folk music, both originals and classics; also the Demasi Twins. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Bronx (866-5786), at 7. $4.

Monday, April 11

MASTERWORKS CHORAL SERIES—The Manhattan Philharmonic and members of six choruses from around the country, conducted by Peter Tiboris; soprano Risa Renae Harman, tenor Scott McCoy, bass Allen Mosher. Haydn's *The Creation.* Avery Fisher Hall at 8. $11–$21 (239-0205).

ALFRED BRENDEL, pianist. Schubert program, including the "Wanderer" Fantasy and the Sonata in C "Reliquie." Carnegie Hall at 8. $14–$25.

NEW YORK UNIVERSITY CHAMBER MUSIC SOCIETY—Chausson program: Trio for Piano, Violin, and Cello; Selected Songs; Piano Quartet Op. 30. Merkin Concert Hall at 8. $15. Pre-concert discussion, led by John Gilbert, at 7.

80TH-BIRTHDAY TRIBUTE TO OLIVIER MESSIAEN—Organist Jon Gillock; *Livre du Saint Sacrement,* by Messiaen. Presented by French Institute/Alliance Francaise, at Cathedral of St. John the Divine, Amsterdam and 112th St., at 8 (355-6100). Contribution.

MUSICIANS' ACCORD—Clarinetist Sheldon Berkowitz, soprano Christine Schadeberg, pianist Elizabeth Rodgers, flutist Kathleen Nester, violinist Lee Wilkins, cellist David Runnion. Works by Carter, Dahl, Gideon, Kaminsky (world premiere of revised version), Rorem, Rosenberg (N.Y. premiere). Weill Recital Hall at Carnegie Hall at 8. $10.

CARL STONE, composer. "Sonali," an evening of computer-generated compositions. "Bands on the Run: The New Downtown Ensembles." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

ANTON DEL FORNO, classical-guitarist. Yorkville Library, 222 E. 79th St., at 7. Free.

EOS QUARTET—Violinists Rena Isbin, Neil Samples; violist Samuel Kephart, cellist Daniel Miller. Music by Dvorak, Gershwin, Ellington. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERT PORTNEY, violinist. Lincoln Center Library at 4. Free.

BILL DANCE, with pianist Jeanne Bargy. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

GERALD GOODMAN, troubadour and harpist. "Ballads and Glissandos—an Entertainment on Vertical Strings." Classical, folk, and show music in cabaret style. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

ODYSSEY CHAMBER PLAYERS—See 4/10. Tonight at the Brooklyn Music School, 126 St. Felix St., at 8. $9.

CHRISTOPHER LICCARDO, pianist. Rathaus Recital Hall, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, April 12

PHILADELPHIA ORCHESTRA, Wolfgang Sawallisch conductor; pianist Peter Serkin. Dvorak's *Scherzo Capriccioso* Op. 66; Mozart's Piano Concerto No. 16; Stravinsky *Movements* for Piano and Orchestra; Dvorak's Symphony No. 9, "From the New World." Carnegie Hall at 8. $14, $18.

NEW YORK PHILHARMONIC—See 4/7.

VERMEER STRING QUARTET—Beethoven's String Quartet Op. 18, No.3; Britten's String Quartet No. 2; Dvorak's String Quartet Op. 96, "American." 92nd Street Y at 8. $7.50–$10.

SEOUL NATIONAL UNIVERSITY CHAMBER SYMPHONY ORCHESTRA, David Yun conductor; pianist Yun-Ha Hwang. Mozart's Flute and Harp Concerto K. 299, and Piano Concerto No. 15 K. 450; also works for the Korean *kayakeum.* Merkin Concert Hall at 8. $15.

JUILLIARD ORCHESTRA, Paul Zukofsky conductor; cellist

Joel Krosnick. Riegger's *Study in Sonority*; Monn-Schoenberg's Concerto for Violoncello and Orchestra; Hindemith's *Mathis der Maler.* Alice Tully Hall at 8. Free tickets required (874-7515).

ANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director/**MANNES PERCUSSION ENSEMBLE,** Howard Van Hyning director. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ARGARET IRWIN-BRANDON, harpsichordist. Bach's *Well-Tempered Clavier,* Book I. Book II will follow 4/19. Weill Recital Hall at Carnegie Hall at 8. $10.

IERRY RHODES/LADD THOMAS—"Music for four hands, four feet, one bench," by Dukas, Debusssy, Leighton, Brown. Trinity Church, Broadway at Wall St., at 8. $5. Benefit for the Bronx Youth Ministry.

IRL STONE—See 4/11.

WID WARE TRIO—Sound Unity program of "third-wave" jazz. Kraine 85 E. 4 th St. (254-7706), at 8. Admission.

ARY SPIRE, pianist. Works by Debussy, Chopin, Brahms. Trinity Church, Broadway at Wall St., at 12:45. Free.

EDERABEND—Members of Juilliard's American Opera Center. Paul Hall, 144 W. 66th St., at 8:30. Free.

ITHERINE MANLEY, pianist/**PETER LEVY,** cellist. Lincoln Center Library at 4. Free.

LIUS GROSSMAN ORCHESTRA—Works by Bartok, Elgar, Schubert, Verdi, Warlock. Sunnyside Community Center, 4331 39th St., Queens, at 1. Free.

OPERA

Metropolitan Opera

ETROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 4/4 at 8: Mozart's *Cosi fan tutte,* James Levine conductor; Te Kanawa, Montague, Hong, Rendall, Hagegard, Cheek. 4/5 at 8: Massenet's *Werther,* Fournet conducting; von Stade, Norden, Kraus, Stilwell, Malas. 4/6 at 8: Verdi's *Il Trovatore,* Veltri conducting; Mitchell, Cossotto, McCracken, Nucci, Kavrakos. 4/7 at 8: Berg's *Lulu,* Levine conducting; Malfitano, Troyanos, Hamilton, McCauley, Mazura, Carlson. 4/8 at 8: *Werther,* Fournet conducting; Dupuy, Upshaw, Kraus, Carlson, Capecchi. 4/9 at 1:30: *Cosi fan tutte;* same as 4/4 (broadcast, WQXR). 4/9 at 8: *Il Trovatore;* same as 4/6. 4/11 at 8: *Lulu;* same as 4/7, except Sooter for McCauley. 4/12 at 8: *Il Trovatore;* same as 4/6, except Clark for Nucci. 4/13 at 8: *Werther;* von Stade, Upshaw, Kraus, Stilwell, Capecchi. 4/14 at 8: *Cosi fan tutte,* Epstein conducting; Te Kanawa, Montague, Upshaw, Ahlstedt, Schexnayder, Feller.

Other

SHAW TRILOGY—Three comic operas by Philip Hagemann, based on one-act plays by George Bernard Shaw: *The Music Cure* (N.Y. premiere); *Passion, Poison and Petrifaction* (world premiere); *The Six of Calais* (N.Y. premiere). The composer conducting the orchestra; directed by David Ostwald. With guest artists Maralin Niska, Karen Beardsley, Jane Shaulis; also Douglas Thom, Leslie Harrington, James Sergi, John Pierce. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. (279-4200). 4/7, 8, 9 at 8. $17.

ETROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS WINNERS—Metropolitan Opera Orchestra, Richard Woitach conducting. Arias and ensembles performed by the young singers. Metropolitan Opera house, 4/10 at 2:45. In part a benefit for the National Council. $5–$25

DO AND AENEAS, by Purcell. Staged version, by I Cantori, with the New Opera Theatre of New Orleans, and the baroque orchestra La Stravaganza, Bart Folse conductor; directed by Brian Morgan. Symphony Space, 4/9, 10 at 8; $10, $15. The performance of 4/9, with reception, $50 (928-4632).

IE PASSION OF LIZZIE BORDEN, by Mira J. Spektor/**KEEP GOING BY GEORGE,** by Elias Tanenbaum/**MOONLIGHT SONATA,** by Memrie Innerarity. Golden Fleece Ltd., the Composers Chamber Theatre, Thomas Barthel music director, Lou Rodgers stage director. Sanford Meisner Theater, 164 Eleventh Ave. between 22nd and 23rd St. (691-6105). 4/7 at 8; 4/8, 9 at 7:30 and 10:15; 4/10 at 7:30. $10; seniors and students $7.

LE PESCATRICI (*The Fisherwoman*), by Hadyn, with libretto by Goldoni. Cooper OperaWorks, Paul Stephan music director; staged by Susan Rasmussen. Eighteenth Street Playhouse, 145 W. 18th St. (942-9189). 4/7, 8, 9, at 7:30; 4/10 at 4. $10.

THE MAGIC FLUTE, by Mozart. New production, with sets and costumes by Richard Cerullo; Anthony Amato director. Amato Opera, 319 Bowery (228-8200). 4/8, 9, 16, 23 at 7:30; 4/10, 17, 24 at 2:30. $12. Seniors, children $10.

NEW YORK GRAND OPERA—Orchestra and chorus, Vincent La Selva conductor. Gabriella Tucci, Enrico Di Giuseppe, and many artists of the company, in a program of selections from Verdi's *Nabucco, Luisa Miller, Falstaff, others.* Alice Tully Hall, 4/13 at 8. $15-$25. Benefit tickets: 245-8837.

LA GENERALA (*The General's Wife*)—New production of the zarzuela by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 4/9, 16 at 8; 4/10 at 3; 4/24 at 7. $18.

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. The Blue Hill Troupe, at Hunter College Playhouse, 68th St. east of Park Ave. (831-1383, weekdays 1–3, 6–8). 4/4, 5, 6 at 8; 4/7, 8 at 7:30; 4/9 at 2 and 8. Benefit for The Door and its work for the area's young adults in medical, educational, and social-service programs; $10–$45.

MESOPOTAMIAN OPERA—Three works: Scenes from **Peter Healey**'s new opera, *Jane Heir.* Performance and visual artist **Maria Manhattan**'s new work, *Ah, Art!.* **Thom Fogarty and Group** in *Red Tape,* by Fogarty. Judson Memorial Church, 55 Washington Square South (924-4142). 4/7, 8, 9, 10 at 8. Free.

OPERATIC CONCERT—Regina Opera Company recital, with soprano Phyllis Falletta, bass James Martindale, in duets and songs; flutist Richard Paratley, pianist Roy Feldhusen. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 4/10 at 4. $3.

THE DESERT SONG, by Romberg. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 4/10: Wed.-Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

DANCE

Paul Taylor Dance Company

CITY CENTER—4/5–5/1. Tickets, $15–$40. First two weeks' programs: 4/5 at 7; 4/8, 4/16 at 8: *Esplanade; Runes; Brandenburgs* (world premiere), by Taylor. 4/6 at 8; 4/10 at 7:30, 4/17 at 3: *Cloven Kingdom; Rhapsody on a Theme* (world premiere), by Kenneth Tosti; *House of Cards; Syzygy.* 4/7 at 8, 4/10 at 3, 4/17 at 7:30: *Kith and Kin; Nightshade; Mercuric Tidings.* 4/9, 4/14 at 8: *Arden Court; Last Look; A Musical Offering.* 4/12 at 7, 4/15 at 8: *Roses; Ab Ovo Usque ad Mala (From Soup to Nuts); Counterswarm* (world premiere), by Taylor. 4/13 a t 8: *Equinox; Lost, Found and Lost; Homeward* (world premiere), by Christopher Gillis; *Le Sacre du Printemps (The Rehearsal).*

Les Grands Ballets Canadiens

BROOKLYN ACADEMY OF MUSIC—4/12–17. Tickets, $10–$30. 4/12 at 7; 4/16 at 2 and 8; 4/17 at 2: All-Stravinsky evening—James Kudelka's *Le Sacre du Printemps* (American premiere); *Consort Lessons* (N.Y. premiere), by David Bintley; Nijinska's *Les Noces,* re-created by Irina Nijinska. 4/13, 14, 15 at 8: Kudelka's *In Paradisum; La Salle des Pas Perdus; Genesis;* Christopher House's solo *Schubert Dances,* performed by the choreographer. 30 Lafayette (718-636-4100).

Joel Hall Dancers

JOYCE THEATER—4/5–10. Tickets, $20. Works by Joel Hall: *Nightwalker; R.E.M. 6-15; Now You See It, Now You Don't* (world premiere), a jazz ballet dedicated to "the plight of the homeless"; also Talley Beatty's *Congo Tango Palace* and Laura Sanda's *Axial Motion.* Tue. at 7:30; Wed., Thur., Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Other

AFRICAN CONNECTIONS—Prime Movers, a dance festival:Jawole Jo Willa Zollar's Urban Bushwomen/Edwina Lee Tyler and A Piece of the World/Thomas Pinnock. Celebrate Brooklyn, Prospect Park Picnic House, CPW and 3rd St. (718-788-0055). 4/10 at 3. $5.

CENTER DANCE COLLECTIVE—Contemporary repertory. Robiin Becker's *Imperfect Cry;* Megan Brazil's *After Uruk* and *Animals of the Earth;* Michelle Mathesius's *Women With Influence;* Janet Rowthorn's *Bow.* Playhouse 46, St. Clement's Church, 423 W. 46th St. (877-3399). 4/6, 8 at 8; 4/9 at 3. $8.

DANCE EXPRESS—Works by Michael Mao. Stage 61, 211 W. 61st St. (245-0383). 4/8, 9 at 8, 4/10 at 3. $8.

DANCE THEATRE OF HARLEM—4/8, 16 at 8; 4/10 at 3: *Forces of Rhythm, Concerto Barocco, Saffron Knot, Dougla.* 4/9, 4/15 at 8; 4/17 at 3: *Troy Game, Concerto in F, Banda.* Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100). $15.

DIANE McPHERSON AS "DUNYA"—Middle Eastern and Sufi dancing: "Elementals: Working With the Oriental Secrets." Live music. Warren Street Performance Loft, 46 Warren St. (732-3149). 4/7, 8, 9 at 8. $8.

ELEO POMARE DANCE COMPANY—Modern-dance troupe. Pace University Schimmel Center, near City Hall. 4/6, 7, 8 at 8. $15.

ELISA KING & DANCERS—Program includes two premieres, repertory works, and a solo by guest choreographer Zvi Gotheiner. Playhouse 46, St. Clement's Church, 423 W. 46th St. (877-3399). 4/5, 7, 9 at 8. $8.

FINNISH NATIONAL BALLET—Act III of *La Bayadere;* Pas de deux from *The Swan of Tuonela; Troy Game;* final scene from *Don Quixote.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 4/10 at 2; $13–$16.

JOAN MILLER'S DANCE PLAYERS—Guests Dyane Harvey, Martial Roumain. New and repertory works by Miller and Eleo Pomare. Theater of the Riverside Church, the Drive and 120th St. (568-8854). 4/8 at 8, 4/10 at 3. $10

LATA PADA—The dancer in a program of Bharata Natyam, or South Indian dance. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (206-1050). 4/10 at 2:30. $10.

MOVING PICTURES, a new dance-theater company, Joan Finkelstein director. Premiere of *How I Found Livingstone,* her collaboration with composer David Lang (additional music from Verdi's works), photographer Frank Gimpaya, painter Gideon Kendall; costumes by Barbara Bush, lighting by Mark Schwentner. Emanu-El Midtown Y, 344 E. 14th St. (674-7200). 4/9, 10 at 8. $7.

NEW TERRITORY—4/8 at 8: **Claire Porter,** in *Portables;* **Grindle/Nedrow and Company,** in *Descent* and *. . . Other Domestic Affairs.* 4/9 at 8: **Karl Anderson,** in *Mansteel; I Know You Are But But But,* with Janet Panetta and the choreographer, Nancy Alfaro. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). $7.

SALLY SILVERS—Her new work, *Tizzy Boost,* for 12 dancers. Cunningham Studio, 55 Bethune St. (924-0077). 4/8, 9, 10 at 9. $7.

SUE BERNHARD DANCE WORKS—"Flight, Stir, Air, and Other Danceas." Program includes *Six Songs* to the music of Sweet Honey in the Rock, and a new duet, with Dan Levitan performing his music. Nikolais/Louis ChoreoSpace, 33 E. 18th St. (759-4034). 4/8, 9 at 8; 4/10 at 3. $7.

SUMM—An experimental dance/music piece by Korean dancer Manhong Kang and composer David J. Simons, who performs his own music. The Arts at St. Ann's, 157 Montague St., Brooklyn (718-834-8794). 4/8, 9, 10 at 8. $10.

SWISS DANCERS—Performances at the Swiss Institute, 35 W. 67th St. (496-1759). 4/5: Judith Scherer, Emilio Schlaepfer, Christine Brodbeck. 4/6: Dominique Gabella, Christa Gamper, Yvonne Meier (with saxophonist Christoph Gallio). 4/7: Dominique Weibel, Carol Bloch, Jeanette Engler. 4/8: Estelle Eichenberger, Patrick Widrig. All at 7:15. Free.

WASHINGTON BALLET—*La Fille Mal Gardee,* by Fernand Nault; *Unknown Territory,* by Choo-San Goh, music by Jim Jacobsen. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 4/9 at 8; 4/10 at 2. $8–$16.

YVONNE MEIER—Two of her works, one a solo performed by the choreographer, the other a duet with Ishmael Houston-Jones. P.S. 122, 150 First Ave. at 9th St. (477-5288)4 8, 9, 10 at 9. $8.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

THE INTERNATIONAL SCENE will be brighter this week because of a pair of unique events, one with a Gallic flavor, the other with an Italian accent. The **French Institute/Alliance Francaise** will open its brand-new performing space, Florence Gould Hall, with a winner—the American premiere of Jean Cocteau's *Les Maries de la Tour Eiffel*, or *The Wedding on the Eiffel Tower*. The one-act theater piece of 1921 has a score by Auric, Honegger, Milhaud, Poulenc, and Tailleferre, all of "Les Six," which will be performed here by the Orchestra of St. Luke's; choreography is by Moses Pendleton, and the director is Alain Marcel. The theater is at 55 E. 59th St., and dates are 4/7 and 8 at 8; 4/9 and 10 at 3 and 8; tickets, $18 (355-6100). 4/6, the actual premiere date, will be a benefit for FIAF, including a dinner in the Crystal Room at Regine's; $500 for the evening. The opening performances in Florence Gould Hall will be followed by concerts, dance, and films in weeks to come, and *New York* will keep you up to date in listings and review columns. Meanwhile, a Big Apple welcome to the new arts space . . . **Moda Italia** brings the work of Italy's fashion and textile stars—how about Krizia, Missoni, Fendi?—to Pier 88, on the Hudson River at 48th St. The up-to-the-minute fashions of Armani, Biagiotti, Ferre, Valentino, and Versace are on hand, too, in separate vignette settings and worn by mannequins. Benetton, Zegna, and other companies will stage exhibits illustrating the processes of fashion production, and there'll be an 18-projector slide show, a textile exhibit, a retrospective of handbags and luggage, and film clips, stills, and displays of shoes worn by stars in vintage movies. Open 4/5–17, daily 10–6; free.

RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS—Through 5/1. The 118th edition of the "greatest show on earth," with wild animals, trapeze artists, clowns, acrobats among the acts from around the world, has "Safari Fantasy" as a theme, in a tribute to the African continent: Tahar, a hypnotist who works on a gaggle of alligators; Zulu warriors, baboons and lions (with trainers), and more. 4/12 at 7:30; 4/13, 15 at 2; 4/14 at 10:30 a.m. and 7:30; 4/16 at 10:30, 2:30, 7:30; 4/17 at 1 and 5:30; 4/20 at 2 and 7:30. Madison Square Garden (563-8300); $7.50–$12.50, with children's discounts at some. Please note: Certain performances may be canceled because of basketball or hockey championship-playoff games.

CALENDAR NOTES FOR MID-APRIL—The annual **Go Fly a Kite Kite Festival,** wind permitting, takes to the air 4/10, noon–4, in Central Park Sheep Meadow, east of Tavern on the Green at W. 67th St. There'll be prizes awarded for the kites that are the largest, smallest, most outrageous, most beautiful; also for the youngest and the most outrageous flyers and the longest train of kites (judging's at 1). Take your own kite or buy one in the park; rain date's 4/17 . . . If your thoughts turn to music in the spring, then how about the YWCA's Craft Students League's **Great Springtime Sweet Potato Jamboree**? It's 4/9, 1–4, at the Y, Lexington Ave. and 53rd St., and the workshop is free. You'll make your own clay whistle (small fee for having it fired), which you can pick up 4/23 and then toot away . . . **Macy's Flower Show** continues through 4/9 during store hours, at the Herald Square shop . . . Comics and records for buyers and browsers, at a trio of sales: At Donnell Library Center, 20 W. 53rd St., an **LP Record Sale,** discards and duplicates from the Media Center, classical and pop; 4/8, 9, 1–5. At the Roosevelt Hotel, 4/10, 10–6, a **Rock 'n' Roll Convention,** with lots of old and new rock discs; $3 admission. Same time, same place, the **Comic Book and Collectibles Marketplace;** $3, to look at books, original art, paperbacks on movies and TV; you can buy, sell, or swap at this one. Madison Ave. and 46th St. . . . The Center for the Arts at the West Side Y, 5 W. 63rd St., will have an **open house of free trial classes** in its spring program, including yoga, ceramics, tap dancing, pottery, and more. Date is 4/6, 6–8:30 . . . **Poetry of Everyday Life,** the 1988 Symposium at the Poetry Project, St. Mark's Church, runs 4/7–10 at Second Ave. and 10th St. Lectures, panel discussions, and readings go on at different hours, the one featuring Allen Ginsberg, Carl Rakosi, and others, set for 4/10 at 2, and a panel on "The New York School" 4/9 at 1. $10 each event, or a complete pass for $50, sponsors $100.

NEW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, told in a multiscreen, special-effects show—fires, skyrockets, floating clouds, and more. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thur. 11–6; Fri., Sat., Sun. 11–8. $4.50; under 12, $3.

TOURS

HOLIDAYS IN NEW YORK—4/9, 16, 23 at 1: Meet on S.W. corner of Seventh Ave. and 27th St. for a three-hour tour that takes in both **historic Chelsea and the Cecil Beaton photography exhibit** at the Fashion Institute of Technology; includes a stop at the Chelsea Hotel; $12. 4/10, 17, 24 at 10 a.m.: Meet in front of 10 Columbus Circle (Eighth Ave. and 58th St.) for a five-hour **Harlem Gospel Tour;** includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary for this one (765-2515).

MUNICIPAL ART SOCIETY TOURS—New series by Barry Lewis: "Neighborhoods in Transition" includes Sat. bus and walking tours, 10–5, preceded by a related lecture Wed. at 6; $250 for series of five, $55 single (935-3960). Lecture/Tour I: 4/6 and 9, the Bronx—South Bronx, Mott Haven, Little Italy (lunch stop; take your own or buy), Parkchester's homes.

FINANCIAL DISTRICT—Baruch College's Professor Deborah Gardner leads a tour 4/10 at 2, sponsored by Fraunces Tavern Museum; includes visits to sites of taverns, businesses, and homes during the republic's earliest years. Free with admission to the museum, $2.50 suggested for adults. 54 Pearl St. (425-1778).

YORKVILLE—4/10 at 3, a walk in the area that is still home to Czechoslovakian, Hugarian, and German culture, restaurants, and people; with Adventure on a Shoestring. Phone for meeting place (265-2663). $5.

NEW YORK WALK-ABOUT—4/9 at 11 a.m. and 2 p.m., **SoHo Historic District:** "New York's Left Bank"; meet on N.W. corner of Spring St. and Sixth Ave. 4/10 at 11 a.m. and 2, **Millionaires' Row:** "New York's Gold Coast"; meet on N.E. corner of Fifth Ave. and 58th St. (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). $7.

TWO CENTURIES PLUS ON THE LOWER EAST SIDE—A four-hour walk with the Museum of the City of New York (534-1672; ext. 206). 4/10, before 11 a.m., meet at the front door of Wing Shing Restaurant in Seward Sq., E. Broadway and Rutgers St., for a historical-architectural-cultural look at this varied neighborhood. $10; lunch stop along the way (you buy your own).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 4/10, 1–4, "A Tale of Two Architects": David Hupert leads a tour that takes in buildings by Cass Gilbert and Ralph Walker; $10. 4/10 at 11 a.m., Justin Ferate takes you to 20-plus new atria, courtyards, waterfalls, and gardens, all public-space oases; $10. 4/12, 5:45–8:30 p.m., a visit to the Hermitage-paintings exhibit at the Metropolitan Museum, with Mary Lee Thompson; $13 includes a lecture at the Y.

SIDEWALKS OF NEW YORK—4/9, 16 at 1 p.m.: "Movie Stars' Homes of the East Side"; meet on N.E. corner of First Ave. and 48th St. 4/9, 23 at 6: "Ye Olde Tavern Tour"; visits to historic bars and taverns, including the White Horse and Minetta; meet at the Astor Pl. subway stop at the kiosk across from Cooper Union (drinks, tips not included). 4/10 at 1: "Ghosts of Olde New York," a walk in Lower Manhattan that includes Trinity and St. Paul's; meet at Federal Hall, 26 Wall St. Each tour, $10 (517-0201).

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 4/9, Marine Park, Brooklyn. 4/10, Pelham Bay Park, Bronx.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queen (718-229-4000): 4/6 at 6:30 p.m., a moonlight natur walk in the Wetlands; $2. 4/10 at 1:30, a beach investigation of local marine algae, a.k.a. seaweed; $2. A Wetlands walk every Sun. at 1; $2 . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622 4433): Sat. and Sun. at 1, through mid-November walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and garden walk, every Sun. at 2:15; free . . . **Clay Pi Ponds State Park Preserve,** Charleston, S.I. (718 967-1976): 4/10 at 11 a.m., a spring nature walk; free

URBAN PARK RANGERS—Walks and workshops, most o them free. Call borough offices for the weekend line up: Bronx: 548-7070 or 589-0096; Brooklyn: 718 287-3400; Manhattan: 397-3080; Queens: 718-699 4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 4/9 a 1, meet at the Seward statue, Broadway and 23rd St. outside the park, for a walk around the original Tin Pan Alley; $1 (243-1902, nights before 10). 4/9 at 1 meet in street near the Globe Theater (take IRT No. 2 train to Pelham Pkwy. station), for a historical walk that takes in the Revolutionary War and glacial geology; $1 (876-6688 before 10 p.m.). 4/10 at 10:30 a.m. meet at N.W. corner of Fifth Ave. and 66th St. for a walk around the southern stretches of Central Park east to west; $1 (876-6688 before 10 p.m.).

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). Opening day, 4/5 at 1 vs. Minnesota; 4/6 at 1: vs. Minnesota; 4/7 at 7:30: vs Minnesota; 4/8 at 7:30: vs. Milwaukee; 4/9 at 7:30 vs. Milwaukee; 4/10 at 1:30: vs. Milwaukee. $7.50 $11 . . . **Mets,** Shea Stadium, 126th St. and Roosevel Ave., Queens (718-507-6387). Opening day, 4/12 a 1:35: vs. Montreal (sold out); 4/14 at 1:35: vs. Montreal. $6–$11.

BASKETBALL—**Knicks,** Madison Square Garden (563

8300). 4/11 at 7:30: vs. Detroit; 4/13 at 8:30: vs. Indiana. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 4/10 at 1: vs. Cleveland; 4/15 at 7:30: vs. Chicago. $6–$25.

BOXING—Golden Gloves, Felt Forum. Championship bouts in this amateur competition. 4/7 and 4/8 at 7:30. $10–$20.

STEPS—America's Ekiden, 4/9 at 7 a.m. International teams from nine countries are expected to compete in this relay where a sash is passed instead of a baton. It begins at First Ave. and 46th St. and ends in Central Park. Sponsored by the New York Road Runners Club (860-4455). Free.

COLLEGE BASEBALL—St. John's University, Redmen Field, Grand Central and Utopia Pkwy., Queens (718-990-6217). 4/7 at 3:30: vs. Fairleigh Dickinson; 4/12 at 3: vs. C.W. Post. $2 . . .**Columbia University,** Baker Field, 218th and Broadway (280-2546). 4/12 at 3: vs. Concordia. Free.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 4/9, Gotham; 4/10, DeWitt Clinton Hdcp.

CHILDREN

GAMES NEW YORKERS PLAYED—Families can enjoy games played by children and adults in the 17th, 18th, and 19th centuries. 4/5–4/8 at 11 a.m. and 2; also, "Krakus and the Dragon," and adaptation of a Polish legend performed by the Mock Turtle Marionette Theatre. 4/9 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

MUSIC, PUPPETS, AND MEET THE SNARK!—Conductor Tania León will lead the Brooklyn Philharmonic Orchestra in a musical program featuring *The Frog Prince* and other tales performed by the Puppet Works Company. 4/9 at 2. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120). $5; children, $3.

FANTASTIQUE CIRCUS PUPPETS—Enjoy a comedy showcase of animals, acrobats, and clown puppets performed by the Puppet Projects. 4/10 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. (777-3240). $5; children, $2.50 (reserve).

CIRCUS ON STRINGS—A variety of puppets and marionettes performing circus and novelty acts. 4/6 at 11 a.m. and 1:30. Queens County Farm Museum, 73-50 Little Neck Pkwy. (718-347-3276). $3.

CHEN AND DANCERS—See how this dance company uses Asian ideas and themes in its modern-dance repertory. 4/8 at 4. Mulberry Street Theater, 70 Mublberry Street (349-0126). $5; children, $2.

SLEEPING BEAUTY—See the classic tale performed by Maximillion Productions. 4/9 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 4/9 and 4/10 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

MERMAIDS—The Hans Christian Andersen story set to music with dance and puppetry. Saturdays, 4/9–5/7; Sundays, 4/24–5/8; Wednesday, 4/6; all performances at 1 and 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

YOU'RE A GOOD MAN CHARLIE BROWN!—The classic musical with Snoopy, Charlie Brown, and the rest of the *Peanuts* gang. 4/8, 4/9, 4/15, and 4/16 at 8; also, 4/9, 4/10, 4/16, and 4/17 at 2. The Heights Players, 26 Willow Place between Joralemon and State Sts., Brooklyn Hts. (718-237-2752). $5.

THE ADVENTURES OF PETER RABBIT—A musical version of the classic story performed by the Ginger Bread Players and Jack. 4/4 at 11 a.m. and 2. Colden Center, Queens College, L.I.E. between exits 23 and 24, Flushing, Queens (718-793-8080). $4; $5.

THE SNOW QUEEN—A contemporary version of the Hans Christian Andersen story performed by Tamar Kotoske, Maria Lakis, and Mary Richter. 4/14 at 7:30. Whitney Museum of American Art at Equitable Center Auditorium, 787 Seventh Ave. btwn. 51st and 52nd Sts. (554-1113). Free (first-come basis). Please note: Performance is subject to change.

EXPO FRANCE—FAO Schwarz will sponsor the first major French exposition created exclusively for children. April activites: 4/7 at 3: French Chef Michael Romano demonstrates how to make fruit creps; 4/5, noon–2: Catherine Painvin introduces a new fragrance for children; 4/5, 11 a.m.–4: Master puzzle builder Xavier Grandvaud will sign puzzles; 4/5, 5–7: A gala benefit of French festivities for children and parents, to benefit the Mount Sinai Children's Center; 4/6 and 4/7, noon–2: Madame Madeleine, designer of Nanouchka children's evening wear, will present her latest designs; 4/8, noon–2: Artist Wendy Brackman creates colorful paper "chapeaux"; 4/9 at noon: Monneret Soccer match competition; at 2: Babar the Elephant draws the winner of a trip to France. FAO Schwarz, Fifth Ave. and 58th St. (644-9400). Free.

STORY HOUR—Children, ages 4–8 can enjoy at special story hour. 4/7 at 4. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

A CHILDREN'S PLAY—See the musical play Mio, about a young boy who is misunderstood by those who know him. 4/9, 4/10, 4/16, 4/17, 4/23, 4/24, 4/30, and 5/1. Saturdays at 3 and Sundays at 6. Speech and Theatre Building, Room B-02, Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-6096). Free (first-come basis).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*An Indian Circus of the Orient,* performed by the Leela Puppet Theatre. 4/7 and 4/8 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

SPECIAL EXHIBITS— Performance Art And Puppetry—Through 4/22: "Yesterday: Reflections On Childhood," an exhibit featuring works by Asian American artists. Asian American Arts Centre, 26 Bowery (233-2154). Gallery hours: Mon.–Fri., 11 a.m.–6; Free . . . **Art of Urban Indian Children—** See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them—**An exhibit of artwork by New York City schoolchildren grades k–12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.–Sat., 10 a.m.–5; Sun., 1–5. Adults, $3; children, $2; Native Americans, free. . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 4/4 at 10:30 a.m.: "Animal Show," a program presented by Theo Powell at the **96th Street** branch, 112 E. 96th St. (289-0908); also, presented 4/4 at 2:30 at the **Kips Bay** branch, 446 Third Ave. (683-2520) . . . 4/5 at 2: "Meet the Filmmaker," a program by director Gary Templeton at the **Jefferson Market** branch, 425 Sixth Ave. (243-4334) . . . 4/7 at 4: "Button Making Workshop," a program in which children create their own original designs at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 4/8 at 2: "Songs Say So Much," a sing-along program presented by Jeff Sorg at the **Seward Park** branch, 192 E. Broadway (477-6770) . . . 4/9 at 2:30: "Turbino and His Magic," a show for children ages 6 and up at the **New York Public Library, Lincoln Center** branch, Heckscher Oval, 111 Amsterdam Ave. (870-1630) . . . 4/13 at 3:30: "Mime Workshop," presented by Rafael Risemberg at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 4/13 at 3:30: "Make Your Own Magic Squares," a program presented by Sol Weber at the **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 4/13 at 4: "Storytelling," a program of Chinese folk tales at the **Chatham Square** branch, 33 W. Broadway (964-6598) . . . 4/13 at 4: "The Swinging Sword Hero," a program with music, martial arts, and a sword demonstration at the **Tompkins Square** branch, 331 E. 10th St. (228-4747). Please note: *Programs are subject to change and cancellation.*

LONG RUNNERS—Mostly Magic: Magicians Johnny Ace Palmer and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 4/10 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . .**The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAM—The Dairy: 64th St., mid-Park (397-3183). 4/9, 4/10 and 4/16, 4/17, every half hour between 11 a.m.–4: "Carousel"—A multimedia slide presentation that encourages children to ride the Central Park Carousel. Free (reserve).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/5–4/10: "Spring Break Holiday Workshops"—See exciting films, work with marionettes, and discover the Nature Center; special hours, 11 a.m.–5. Holiday admission: $2; children, $3. Exhibits: "Nature Area"—Animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 4/9, 4/10: "Silver and Gold: South American Metalwork"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *Zea, Calder's Circus,* and *Isle of Joy*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Hours, 4/6–4/8, 10 a.m.–5; 4/6–4/9 at 1:30 and 3: "The 3-D Show," by Aubrey Productions and Encore; 4/6 at 2: "Doll Enchantment"; 4/7 at 2:15: "Animal Sound Receivers"; 4/8 at 11:30 a.m.: "A Magic Tale"; 4/9 at 2: "The Magic of Mummies"; 4/10 at 1:30 and 3: "Ventriloquist, Jonathan Geffner and Ezra"; also, "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 4/9, 4/10 at 2 and 3: "It's a Small Wonder"—Explore the innerworkings of a single cell, the arrangement of atoms on a computer chip, and the high-tech methods art historians use to peer into artifacts of the past. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Special Hours, 4/4–4/10, 11 a.m.–5; 4/4 and 4/8, 1–3: Read *The Crafty Chameleon* and then using construction paper, create your own "quick change artist"; 4/5–4/7 at 2: "Puppet Show"—Enjoy a different puppet show each day performed by the Ragabash Puppet Theater; 4/9 and 4/10, 1–3: "Block Buster Keaton"—See the comical clown in his film *One Week* and then create structures based on the movie; through October: "Tales in Tall Trees," an exhibit about story-making located in the first floor gallery. Hours: Wed.–Fri. 1–4, and Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). **Special Program:** 4/12, 11 a.m.–noon and 1–2: "Child's Play/Fish Play"—Interact with small animals and engage in educational play with the Aquarium staff; $5.50 (includes take-home toy). 718-265-3454 (reserve). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 4/6: Steve Golub Group. 4/7: Alan Kamen Birthday Jam Party. 4/8, 9: Dakota Staton Group. 4/10: Christian Drapkin Group. 4/11: Gary Vosbein Group. 4/12: Gib Veconi Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/10: Tania Maria. 4/11: Vernel Fournier All-Stars. 4/12–17: Jon Hendricks & Co. plus Marlena Shaw and Her Trio. "After Hours ..." the Philip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/7–11: Marsha Malamet & The Rono's Foundation Present: Reno's: A Reunion For Aids featuring Peter Allen, Barbara Cook, Marvin Hamlisch, Jane Oliver, Janis Ian, Phoebe Snow and others, (not all artists performing on all nights). **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/9: James Williams and Ray Drummond. 4/10: The Aloiso Aguiair Trio with Edison Machado and Edson Lobo. 4/11–16: Tommy Flanagan with George Mraz. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/10: Helen Merrill. 4/11: Hamiet Bluiett Telepathic Big Band. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). 4/8, 15 from 8–midnight: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/8: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 4/9: Willie Kelly, Jerry O'Sullivan, John Whelan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/10: Ron Carter String Octet. 4/11: Les Paul Trio. 4/12–17: Randy Brecker Band. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. 4/7–9, 14,15: Judy Carmichael Trio, Thu.–Sat. at 9. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/6, 7: Mickey Tucker. 4/8, 9: Mickey Tucker with Ted Dunbar. 4/10: Dave Berkman. 4/12, 13: Bill Mays. **Upstairs:** 4/8 at 8: One Man Band; Joe Gadler at 10; followed by Sammy Carr at 11:30. 4/9 at 8: Kathy Gorga; followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 4/6–9: Pianist Bill Mays with John Goldsby on bass. 4/10, 11: Pianist Harry Connick, Jr. 4/12–16: Pianist John Hicks with Walter Booker on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/6: Graham Haynes & Bruno D'Almeida Duo; Errol Parker Septet. 4/7: Nora York; Sez Who with Ann Rupel, David Licht and Mark Howell. 4/8: Hugo Largo with Black Girls. 4/9: Steve Coleman and Five Elements. 4/10: Semantics with Elliott Sharp, Ned Rothemberg, and Samm Bennett. 4/11: Richard Tietalbaum, Gregg Bendian and Robert Dick. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/9: Rhythm and blues singer Ruth Brown. 4/12–5/7: Singer Julie Wilson. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/6: Klein Time Band with Chuck Loeb, Bob Stein, Zev Katz, Dave Ratazjack. 4/7: Lady B, Brenda Joyce Jones. 4/8, 9: Velez Sez. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 4/7: Jello Biafra. 4/8: Screaming Blue Messiahs. 4/9: Gaye Bykers On Acid; Pop Will Eat Itself. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/6: Robert Ross Band. 4/7: Jimi J and the X-Ray. 4/8: Rock-Ola with Jon Paris. 4/9: Bobby Bandiera and the Asbury Park AllStars. 4/10: Hudson River Rats. 4/11: Project Payne. 4/12: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 4/6–10: James Moody. 4/11: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/7–9: Harold Malvin and the Blue Notes. 4/14–16: Blue Magic featuring Vernon Sawyer, Keith Beaton, Wendell Sawyer and the odore Mills. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/6: The Empire State Soul Club. 4/7: Rocket Angel; Fly Ashtray; Roadkill. 4/8, 9: Eddy Kirkland Blues Band. 4/10: Tijuana Bible; The Homeboys. 4/11: Surreal McCoys. 4/12: Andy Irvine of Patrick St.; Fiona Kennedy. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/6–9: The World Saxophone Quartet plus Lester Bowie Brass Fantasy. 4/11: "Salsa Meets Jazz" with El Gran Combo, Ray Barretto and his orchestra with guest saxophonist James Moody. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 4/6–10: Johnny Griffin Quartet. 4/11: Mel Lewis and the Jazz Orchestra. 4/12–17: Pianist Cedar Walton and his Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 4/7–10: Houston Person and Etta Jones. 4/11: Comedy Out of Control with Steve Solis, Jedda Jones and others. 4/12: Ed Polcer. 4/14–17: Arthur Prysock with the Red Prysock Band. Jazz, Tue.–Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30–1:30 a.m. and Sun. from 8:30 –12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/9, 11–16: Pianist Kirk Lightsey with Cecil McBee on bass. 4/10: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/6: Blondie Chaplin; Kristy Rose. 4/7: Asbury Night; The Hubcaps plus Red House. 4/8: Robert Gordon; G.C. Dangerous. 4/9: Asleep At The Wheel; Deanna Bogart. 4/10: Eddie Adrock; Akira Setake Band. 4/11, 12: Buddy Guy and Jr. Wells. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 4/6–9: Comedian Will Durst. 4/12–17, 19–24: Comedienne Pudgy, Queen of Insults. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/10: Dwayne Cunningham, Mike Dean, Barry Weintraub, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/6: Comedian Terry Day and singer Pamela Smith. 4/7: Terry Day and Magician Torkova. 4/8, 9: Comedian Vincent Gerardi and magician Johnny Ace Palmer. 4/12: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/10: Karen Haber, Fran Solomida, Steve Trilling. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. 4/12–17: Rich Ceisler, Bob Dubac, Mxine Lapidus. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

IMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

IAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

EGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

OMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

OSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/6: Luiz Ayrao. 4/7: Tito Puente and his Orchestra. 4/12–14: Bhundu Boys. **AE, CB, DC, MC, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Daugherty and Field. 4/6–9 at 9: Jim Morris. 4/7–9 at 11: Mary Cleere Haran. 4/12–30, Mon.–Wed. at 9, Thu.–Sat. at 9 and 11: Raconteur-singer-renaissance man, Jonathan Schwartz. **AE, MC, V.**

AFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

HIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

UPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 4/6: Vocal Ease; *Alice in Analysis*, musical. 4/7: *A Little Piano, A Little Guitar*, Woody Regan and Bob Brittan; Rick Crom. 4/8: Joe Jones; Nancy Timpanaro. 4/9: JQ and the Bandits; Vocal Ease. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

NCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Tim Strong, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 4/7: Sara Zahn; Mark Nadler. 4/8: Horowitz & Spector; Mark Nadler. 4/9: Sammy Dicaro; Mercedes Hall. 4/10: Lareine Lamar; Piper Lawrence. 4/11: Sebastian Hobart. 4/12: Geoffrey Chadderton. **AE, DC, MC, V.**

N WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/6: Nancy Baxter with pianist Paul Trueblood. 4/7, 9: Yvonne Constant with pianist Stan Free. 4/8: Steven Davis with pianist Buddy Barnes. 4/11: Academy Awards Party. 4/12–14: Lauree Berger with Corky Hale. **AE, CB, DC, MC, V.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 4/12 at 8: *Madison Avenue, The Subliminal Musical*, starring Julia Kiley, David Young Barbara Niles and James Gerth. **AE, CB, DC, MC, V.**

ROCADERO—91 Charles St., at Bleecker St. (242-0636). 'True Blue:' Eugene O'Neill's *Before Breakfast*, Tennessee Williams' *Moony's Kid Don't Cry*, Tue. and Thu. at 7, Wed. at 9. 'True Blue 2:' Conrad Bromberg's *The Rooming House*, Henry Wyatt's *I'm Alone, Honest*, Tue. and Thu. 9, Wed. at 7. **AE, CB, DC, MC, V.**

HOTEL ROOMS

LGONQUIN—59 W. 44th St. (840-6800). Steve Ross returns with *Thanks For The Memory*, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 10–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through April: Pianist Don Friedman and Harvey Schwartz on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Park City. (432-3250). Italian-continental restaurant featuring singer-pianist Barbara Rose, every Wed.–Sat. from 7–11. **AE, DC.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

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Wed., April 6

3:00/WNCN—Schubert: Sym. No. 4 in c, "Tragic"; **Schumann:** 5 Pieces in Folk Style for Cello and Piano, Op. 102.

4:00/WNCN—Lalo: *Norwegian Rhapsody;* **Handel:** Trio Sonata for Recorder and Violin in F.

5:00/WNCN—Handel: Cto. Grosso in e, Op. 6, No. 3; **Wolf:** Intermezzo; **Bruch:** Romance for Violin and Orch., Op. 42.

6:00/WNCN—Boccherini: Qt. in G, Op. 44, No. 4; **F. Salieri:** Sym. in B-Flat, "La Tempesta di Mare."

7:30/WNYC—St. Paul Chamber Orchestra. Uri Siegal, conductor. **Bolcom:** *Commedia;* **Haydn:** Cello Cto. in C; **Beethoven:** Sym. No. 3.

8:00/WNCN—Dohnanyi: Serenade forViolin, Viola, and Cello, Op. 10; **Grieg:** "Sigurd Jorsalfar Suite," Op. 56.

8:05/WQXR-AM/FM—"Symphony Hall." **Rimsky-Korsakov:** *Scheherazade.*

9:00/WNCN—Granados: Spanish Dance No. 5; **Dvorak:** Sym. No. 5 in F, Op. 76.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNCN—Horsthius: *Amstelveens;* **Mendelssohn:** Trio. No. 1 in d.

Thur., April 7

3:00/WNCN—Vivaldi: Cto. for Violin in C, Op. 8, No. 6, "Il Piacere"; **Liszt:** Mephisto Waltz No. 1; **Zelenka:** Sonata No. 5 in F.

4:00/WNCN—Arne: Cto. for Harpsichord No. 5 in g; **Rossini:** *Semiramide:* Ov.

5:00/WNCN—Handel: Cto. for Organ No. 15 in d; **C.P.E. Bach:** Sym. in E-Flat.

6:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 9, No. 5; **F. and C. Doppler:** *Rigoletto fantaisie,* Op. 38.

7:00/WQXR-AM/FM—"The Marine Midland Chamber Music Festival." Sylvan Wind Quintet with pianist Edmund Battersby.

8:30/WNYC—Szymanowski: String Qt. No. 2; **Imbrie:** String Qt. No. 5; **Beethoven:** String Qt, Op. 127.

8:00/WNCN—Schubert: Qt. No. 10 in E-Flat, Op. 125, No. 1; **Smetana:** Czech Dances: 4 Dances.

8:05/WQXR-AM/FM—"Symphony Hall." **Tchaikovsky:** Piano Cto. No. 1 in B-Flat; **Saint-Saëns:** *Phaeton.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host.

9:30/WNYC—Prokofiev: String Qt. No. 1; **Schumann:** *Voyage.*

Fri., April 8

3:00/WNCN—Mozart: Sym. No. 34 in C; **Beethoven:** Sonata for Piano No. 13 in E-Flat, Op. 27, No. 1; **R. Strauss:** *Salome,* Op. 54, "Dance of the Seven Veils."

4:00/WNCN—Grieg: Symphonic Dance in A, Op. 64, No. 4; **Telemann:** Sonata for Bassoon and Continuo in f.

5:00/WNCN—Françaix: Divertimento for Flute and Chamber Orch.; **Wagner:** *Lohengrin.*

6:00/WNCN—Schubert: *Magic Harp:* Ov.; **J. C. Bach:** Sym. in E-Flat, Op. 3, No. 3; **Telemann:** *Getreue Musikmeister:* Solo in f.

7:30/WNYC—"The Opera Box."

8:05/WQXR-AM/FM—"Symphony Hall." **Beethoven:** Piano Cto. No. 3 in c; **Turina:** *Rapsodia Sinfonica.*

8:30/WNYC—Meales/Malouf: *Voss.*

9:00/WNCN—Dvorak: Sym. No. 9 in e, Op. 95, "From the New World"; **Mozart:** Adagio and Rondo for Glass Harmonica.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Isabelle van Keulen. **Vieuxtemps:** Violin Cto. No. 5 in a, Op. 37; **Shostakovich:** Sym. No. 7, "Leningrad."

Sat., April 9

10:00 a.m./WNCN—Mozart: Sym. No. 25 in g; **Schumann:** Konzertstück for 4 Horns and Orch. in F, Op. 86.

WNYC—Beethoven: Sym. No. 2; **Pleyel:** Serenade in F.

10:04 a.m./WQXR-AM/FM—Debussy: *Images;* **Wagner:** *Siegfried:* "Idyll."

11:00 a.m./WNCN—R. Strauss: *Der Rosenkavalier,* Op. 59; **C. Stamitz:** Cto. for Flute in G, Op. 29.

WNYC—Haydn: Cello Cto.; **Fauré:** Violin Sonata No. 1.

11:04 a.m./WQXR-AM/FM—Barber: Serenade for String Orch., Op. 1; **Beethoven:** Piano Sonata No. 10 in G, Op. 14, No. 2.

12:00/WNCN—Beethoven: *Bagatelles,* Op. 126; **Mozart:** Cto. for Bassoon No. 1 in B-Flat.

WNYC—Smetana: "Festive" Sym.

12:05/WQXR-AM/FM—Rodrigo: Guitar Cto.; **Mozart:** Fantasy in c.

1:00/WNCN—R. Strauss: *Don Quixote,* Op. 35; **Schubert:** Qt. No. 12 in c, "Quartettstatz."

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Mozart:** *Cosi fan Tutte* (Te Kanawa, Montague, Rendall/Levine).

WNYC—Turina: *Danzas Gitanes:* Books I and II.

5:00/WNCN—Stravinsky: *Petrouchka:* "3 Scenes"; **Bach:** Cto. for 3 Harpsichords in C.

5:25/WQXR-AM/FM—Arnold: *Sonatina;* **Mozart:** Sym. No. 33 in B-Flat.

6:00/WNCN—Haydn: Cto. for Violin No. 4 in G; **Liszt:** Harmonies poétiques et religieuses, No. 3, "Bénédiction de Dieu dans la solitude."

8:00/WNCN—Schnittke: Sonata for Cello and Piano; **G. Sammartini:** Cto. for Organ and Strings in G, Op. 9, No. 3.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Erich Leinsdorf, conductor; pianist Walter Klein. **Mussorgsky:** *Khovanshchina;* **Debussy:** *Pelleas et Melisande;* **Wagner:** *Die Meistersinger.*

9:00/WNCN—Sibelius: *En Saga,* Op. 9; **Haydn:** Cto. for Horn No. 2 in D.

Sun., April 10

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Sonata for Violin and Guitar; **Villa-Lobos:** Etudes for Guitar, Nos. 1–4; **Barrios:** *Danza Paraguaya.*

WNYC—Beethoven: Sym. No. 2; **Pleyel:** Serenade in F.

11:00 a.m./WNCN—Chopin: Sonata for Piano No. 2 in B-Flat, Op. 35; **Beethoven:** Sextet in E-Flat, Op. 81.

WNYC—Bach: Cto. in f.

12:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84; **Schumann:** Sonata for Violin and Piano No. 1 in a, Op. 105; **Grieg:** Lyric Pieces, Op. 68, Nos. 4 and 5.

1:00/WNCN—Chicago Symphony Orchestra. Gunther Herbig, conductor. **Mahler:** Sym. No. 6 in a.

WNYC—Foote: Suite for Strings; **Sibelius:** Violin Cto.

1:04/WQXR-AM/FM—Sibelius: Sym. No. 3 in C; **Schumann:** *Kreisleriana,* Op. 16.

3:00/WNCN—Respighi: *The Birds;* **Mozart:** Sym. No. 38 in D, "Prague."

3:04/WQXR-AM/FM—The New York Philharmonic. Giuseppe Sinopoli, conductor. **Scriabin:** *Divine Poem;* **Mozart:** Cto. No. 3 for Horn and Orch.; **Scriabin:** *Poem of Ecstasy.*

4:00/WNCN—Chabrier: "Pastorale" Suite; **Vaughan Williams:** Cto. for Oboe and Strings in a; **Bellini:** Cto. for Oboe in E-Flat.

5:00/WNCN—Bach: Sonata for Violin and Harpsichord, No. 5 in f; **Liszt:** *Les Préludes.*

6:00/WNCN—Mozart: Divertimento in F, "A Musical Joke"; **Fibich:** *Spring,* Op. 13.

8:00/WNCN—Prokofiev: Sonata for Violin and Piano No. 2 in D, Op. 94; **Handel:** Cto. Grosso in D, Op. 6, No. 5.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Cilea:** *Adriana Lecouvreur* (Scotto, Domingo, Obraztsova/Levine).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor.

Mon., April 11

3:00/WNCN—Schubert: Sonata for Arpeggione and Piano in a; **Rossini:** Sonata for Strings No. 5 in E-Flat.

4:00/WNCN—Corelli: Variations on *La Follia* for Recorder and Continuo; **Medtner:** *Acht Stimmungsbilder,* Op. 1, Nos. 1, 4, and 7.

5:00/WNCN—Albicastro: Cto. a Quattro in B-Flat, Op. 7, No. 6; **Verdi:** *Macbeth:* "Ballet Music."

6:00/WNCN—Tchaikovsky: *Swan Lake,* Op. 20, "Black Swan Pas de deux"; **Haydn:** Trio No. 3 in G, "London."

7:30/WNYC—Stravinsky: *Dumbarton Oaks;* **Ibrahim:** *Anthem;* **Johnston:** *Amazing Grace.*

8:05/WQXR-AM/FM—"Symphony Hall." **Lalo:** *Symphonie Espagnole;* **Vivaldi:** *The Four Seasons:* "Spring."

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Ravel:** *Pavane pour une infante défunte;* **Vivaldi:** Cto. for Recorder and Strings in F.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Carl St. Clair, conductor. **Brahms:** Serenade No. 2; **Mozart:** Sym. No. 35 in D, "Haffner"; Piano Cto. No. 22 in d.

Tue., April 12

3:00/WNCN—M. A. Charpentier: Sonate à Six; **Chopin:** Polonaise in A, Op. 40, No. 1.

4:00/WNCN—J. C. Bach: Sym. in D, Op. 18, No. 4; **Glazounov:** *From Darkness to Light,* Op. 53; **Masek:** Partitas for 2 Oboes, 2 French Horns, and 2 Bassoons in D.

5:00/WNCN—Bach: Fantasy and Ricercare in c; **Beethoven:** *Leonore:* Ov. No. 1.

6:00/WNCN—Sibelius: *Rakastava,* Op. 14; **Vivaldi:** Cto. for 3 Violins and Strings in F.

7:30/WNYC—The Minnesota Orchestra. Edo de Waart, conductor. **Vaughan Williams:** *Tallis Fantasia;* **Beethoven:** Piano Cto. No. 3; **Sessions:** Sym. No. 6.

8:00/WNCN—"WNCN Live." Pianist Eden and Tamir.

8:05/WQXR-AM/FM—"Symphony Hall." **Bizet:** *L'Arlesienne:* Suites No. 1 and 2; *Jeux d'Enfants.*

9:00/WNCN—Delibes: *Coppélia:* "Waltz of Swanhilde"; **Beethoven:** Qt. No. 12 in E-Flat, Op. 127; **Dowland:** *Dances:* "Captain Piper's Pavan."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; violinist Oscar Shumsky. **Wagner:** *Rienzi:* Ov.; **Elgar:** Violin Cto. in b, Op. 61; **Harrison:** Sym. No. 3.

9:30/WNYC—Skalkottas: *Greek Dances* **Tippett:** *Ritual Dances.*

Unless otherwise indicated, all times are p.m. and all stations are FM

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COMPILED BY TONY COOK

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Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
13 *Learn to Read*
M Thu.: **Movie:** *Hot Millions*
Fri.: **Movie:** *Hatari!*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Thu.: *Schoolboy Father*
Mon.: *The Frog Prince*
Tue.: *Survival Series*
M Mon.: **Movie:** *The Three Worlds of Gulliver*
Tue.: *The Movie Palaces*
S Wed.: *Out of Time*
Thu.: *Just for Kicks*

6:35 a.m.
H Fri.: *Survival Series*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *Henry's Cat*
M Wed.: **Movie:** *Something Special*
Tue.: **Movie:** *Shattered Vows*
S Thu.: **Movie:** *Cover Girls*
Tue.: *The Tailor of Gloucester*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
S Wed.: **Movie:** *FDR: The Last Years*
Fri.: **Movie:** *Rumplestiltskin*
Mon.: **Movie:** *Diary of Anne Frank*
Tue.: **Movie:** *FDR: The Last Years*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Oxford Blues*
Thu.: **Movie:** *Summer Camp Nightmare*
Fri.: **Movie:** *The Corn Is Green*
Mon.: **Movie:** *The Wraith*
Tue.: **Movie:** *Finnegan, Begin Again* (cc)
M Thu.: **Movie:** *Mardi Gras*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed.: **Movie:** *Mr. Mom*
Fri.: **Movie:** *The Karate Kid Part II*
Mon.: **Movie:** *Holiday*
Tue.: **Movie:** *The Stone Boy*
S Thu.: *Women in Rock*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
S Fri.: *Rich Hall's Vanishing America*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *The Munsters*
31 *Body Electric*
H Thu.: **Movie:** *Breaking Away*
Fri.: *And the Winner Is*
Mon.: *17 Going on Nowhere*
S Mon.: *Zerk the Jerk*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Twilight Zone*
31 Wed.: **Movie:** *Shoah, Part III* (concludes at 12:30)
Thu.: **Movie:** *Shoah, Part IV* (concludes at 1)
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Citiscope*
H Wed.: **Movie:** *Nice Girls Don't Explode*
Fri.: **Movie:** *Over the Edge*
Mon.: **Movie:** *Police Academy 3*
Tue.: *Dear America: Letters Home From Vietnam*
M Wed.: **Movie:** *Golden Girl*
Thu.: **Movie:** *Thank God Its Friday*
Mon.: **Movie:** *Knock on Wood*
Tue.: **Movie:** *Blind Date*
S Wed.: **Movie:** *The Red Tent*
Thu.: **Movie:** *Pat and Mike*
Fri.: **Movie:** *Tea and Sympathy*
Mon.: **Movie:** *The People Against O'Hara*
Tue.: **Movie:** *Girl Happy*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
M Fri.: **Movie:** *Young Mr. Lincoln*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Fri.: *How Then Shall We Live*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *The Tracker*
Thu.: **Movie:** *The Wraith*
Fri.: **Movie:** *The Bible*
Mon.: **Movie:** *The Corn Is Green*
Tue.: **Movie:** *The Boy Who Could Fly*
M Thu.: **Movie:** *Desert Bloom*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Discoveries Underwater*
M Wed.: **Movie:** *Holiday*
Mon.: **Movie:** *Only Angels Have Wings*
Tue.: **Movie:** *Hoosiers*
S Wed.: **Movie:** *Oxford Blues*
Thu.: **Movie:** *Diary of Anne Frank*
Fri.: **Movie:** *The Best of Times*
Mon.: **Movie:** *Gung Ho*
Tue.: **Movie:** *Oxford Blues*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Treachery and Greed on the Planet of the Apes* (1974). Roddy McDowell.
Thu.: **Movie:** *Life, Liberty, and Pursuit on the Planet of the Apes* (1974). Ron Harper.
Fri.: **Movie:** *Farewell to the Planet of the Apes* (1974). Roddy McDowell.
Mon.: **Movie:** *The Memory of Eva Ryker* (1980). Natalie Wood.
Tue.: **Movie:** *Streets of Hong Kong* (1973). Gary Collins.
31 Wed.: *European Journal*
Fri.: *Computer Works*
M Fri.: **Movie:** *The Last Day*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers* (except Tue.)
Tue.: **Special:** *Mets Opening Day Ceremony*
31 Wed.: *Mystery!: Rumpole of the Bailey*
Thu.: **Movie:** *A Far Cry From Home*
Fri.: *The Write Course*
Mon.: *Discover*
Tue.: *Masterpiece Theatre: David Copperfield*
H Thu.: *America Undercover:* "Down and Out in America"
Mon.: **Movie:** *The Return of the Soldier*

1:30
2 *Bold and the Beautiful*
9 *Love Connection* (except Tue.)
Tue.: **Baseball:** Mets vs. Montreal (concludes at 5, approx,)
31 Fri.: *American Adventure*
H Wed.: **Movie:** *Stalag 17*
Tue.: *Not Necessarily the News*
M Wed.: **Movie:** *The Dark Past*
Thu.: **Movie:** *Jesus*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game* (except Tue.)
31 Wed.: *Madeleine Cooks*
Fri.: *America: The Second Century*
Mon.: *Mechanical Universe*
Tue.: *Voices & Visions*
H Thu.: **Movie:** *Sweet Liberty*
M Mon.: **Movie:** *Lucy Gallant*
Tue.: **Movie:** *Mr. Mom*
S Wed.: **Movie:** *Thirteenth Day: The Story of Esther*
Thu.: **Movie:** *Gung Ho*
Fri.: **Movie:** *Girl Happy*
Mon.: **Movie:** *Making Mr. Right*
Tue.: **Movie:** *The Best of Times*

2:30
5 *Bugs & Porky*
9 *Dating Game* (except Tue.)
11 *Spiral Zone*
13 *French Chef* (except Mon.)
Mon.: *World Beat*
31 Wed.: *Creative Living*
Thu.: *South American Journey*
Fri., Mon.: *This Old House*
H Fri.: **Movie:** *Ratboy*
Tue.: **Movie:** *Honkytonk Man*
M Fri.: **Movie:** *The Dresser*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon* (except Tue.)
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Mister Rogers* (except Tue.)
Tue.: *Learning in New York*
31 *Square One TV* (except Thu.)
H Mon.: *Prince's Trust Rock Concert*
M Wed.: **Movie:** *Gandhi*

3:30
5 *Real Ghostbusters*
11 *G.I. Joe*
13 *Mister Rogers*
21 *Sesame Street* (except Tue.)
31 *Video Music Box*
H Wed.: *A Step Too Slow*
M Thu.: **Movie:** *Harlow*
Tue.: *Movie Palaces*
S Wed.: *An Easter Story*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones* (except Tue.)
11 *Heathcliff*
13 *Sesame Street*
21 Tue.: *Mister Rogers*
H Wed.: **Movie:** *Police Academy 3*
Thu.: *Schoolboy Father*
Mon.: **Movie:** *Heidi*
M Mon.: **Movie:** *The Legend of Lizzy Borden*
Tue.: **Movie:** *Seconds*
S Wed.: *Out of Time*
Thu.: *The Amazing Cosmic Awareness of Duffy Moon*
Fri.: *Santiago's Ark*
Mon.: **Movie:** *Aladdin and His Magic Lamp*

Tue.: *The Tailor of Gloucester*

4:30
2 *People's Court*
5 *Double Dare*
11 *Tom and Jerry*
21 *Square One TV*
31 *3-2-1 Contact*
(cc)
H Fri.: **Movie:** *The Elmchanted Forest*
Tue.: *Survival Series*
M Fri.: **Movie:** *Blind Date*
S Tue.: **Movie:** *Tuck Everlasting*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Thu.: **Movie:** *Which Mother Is Mine?*
S Wed.: *A Wimp's Revenge*
Thu.: **Movie:** *In Search of the Historic Jesus*
Fri.: **Movie:** *Rumplestiltskin*

5:30
5 *Too Close for Comfort*
13 Wed.–Fri.: *Square One TV*
Mon., Tue.: *Reading Rainbow*
31 *City Comment*
H Wed.: *Behind the Scenes*
Mon.: **Movie:** *Oxford Blues*
Tue.: *A Step Too Slow*
M Thu.: *Knock on Wood*
S Mon.: *Zerk the Jerk*

5:45
31 *News From City Hall*

Weeknights, April 6–8 and 11–12

WED., APR. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Brainstormers*
31 Italian programming (concludes at 8)
H **Movie:** *Finnegan, Begin Again*
S **Movie:** *Cross Creek*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *The Naked Prey*

7:00
2 4 5 News
7 *Jeopardy*
9 **Baseball:** Mets vs. Montreal (concludes at 10, approx.)
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Tropical Wilderness." A look at Trinidad's rain forest.

8:00
2 *Smothers Brothers Comedy Hour*
4 *Aaron's Way*
5 **Movie:** *Breakfast at Tiffany's* (1961). Audrey Hepburn.
7 *Growing Pains*
11 **Special:** *At the Movies—The Academy Awards*
21 *Infinite Voyage:* "Fires of the Mind." Looks at the development of human intelligence and how cells, electrical signals, and chemicals compose the creative mind of man.
31 *Dark Shadows*
H **Movie:** *The Tracker*
M **Movie:** *Blind Date*
N **Movie:** *True Stories*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline:* "Reading, Writing, and Repair." A look at the declining physical condition of the city's schools and its effect on children's ability to learn.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *A Year in the Life*
7 *Hooperman*
11 **Movie:** *The Black Marble* (1980). Robert Foxworth.
13 *American Playhouse: Journey Into Genius.* A biographical portrait of Eugene O'Neill that shows the influence the playwright's father had on his life and work; stars Matthew Modine.
21 *Martin Luther King: The Dream on Hold.* Examines the life of Martin Luther King and provides an update on his quest for social and economic justice.
31 *Edge of Darkness*
S **Movie:** *9½ Weeks*

9:30
7 *Just in Time*

9:35
M **Movie:** *Hoosiers*

10:00
2 *The Equalizer*
4 *Bronx Zoo*
5 9 News
7 *Heartbeat*
13 *The Return: A Jewish Renewal.* An examination of one couple's return to Jewish Orthodoxy and the new power and spirituality their religion has provided.
31 *Kwitny Report*
H *The Hitchhiker*
N **Movie:** *The Unheard Music*

10:30
13 *Thy Kingdom Come . . . Thy Will Be Done.* Two documentaries dealing with the right-wing Christian movement.
21 *The Precious Legacy*
31 *Broadway Magazine*
H *On Location*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
S **Movie:** *Happy Housewives*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
H **Movie:** *Jo Jo Dancer, Your Life Is Calling* (cc)
M **Movie:** *Mr. Mom*
N *New Yorker Special*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *A Cold Night's Death* (1972). Robert Culp.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Independent Focus Special:* "Dax's Case." Focuses on Dax Cowart, a burn victim who refused life-sustaining treatment after an accident that resulted in severe disfigurement.
21 *Nightly Business Report*
N **Movie:** *Sid and Nancy*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Nova:* "Can You Still Get Polio?"
S **Movie:** *Blue Velvet*

12:45 a.m.
2 **Movie:** *A Billion for Boris* (1984). Mary Tanner.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
M **Movie:** *Free Ride*

1:10 a.m.
H **Movie:** *Ordinary People*

1:25 a.m.
7 News

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 **Movie:** *Farewell to Manzanar* (1976). Yuki Shimoda.

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
9 *Home Shopping*
11 *Secrets of Success*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *Les Girls* (1957). Gene Kelly, Mitzi Gaynor.
13 *Profiles of Nature*
M **Movie:** *One More Saturday Night*
S **Movie:** *10 to Midnight*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Return of Mr. Moto* (1965). Henry Silva.
13 *Nature*

3:20 a.m.
H **Movie:** *Flashpoint*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
M **Movie:** *Blind Date*

4:10 a.m.
S **Movie:** *Oxford Blues*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Voices and Visions*

4:55 a.m.
H **Movie:** *Police Academy 3*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-on-One*

5:50 a.m.
S *An Easter Story*

THU., APR. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Brainstormers*
31 Italian programming (concludes at 8)
H **Movie:** *Violets Are Blue*

6:30
5 *Family Ties*
7 11 News
13 *New Jersey News*
21 *Nightly Business Report*
S *Just for Kicks*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S *Eric Clapton*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Montreal (concludes at 10:30, approx.)
11 **Baseball:** Yankees vs. Minnesota (concludes at 10, approx.)
13 *MacNeil/Lehrer*
21 *World of Survival:* "Rhino!"
H **Movie:** *Summer Camp Nightmare*
M **Movie:** *A Fine Mess*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Mildred Pierce* (1945). Joan Crawford, Ann Blyth. A woman finds success in business but loses control of her ungrateful daughter in this classic *film noir* that was directed by Michael Curtiz; Crawford won an Oscar for her nicely restrained performance but Blyth is equally impressive as her despicable daughter.
7 *Probe*
21 *Wild America:* "Pennsylvania Whitetail." A closeup look at the whitetailed deer, one of the most familiar symbols of American wildlife.
31 *Dark Shadows*
N **Movie:** *Springtime in the Rockies*
S **Movie:** *Trick or Treat*

8:30
4 *My Two Dads*
13 *Currents:* "Faith and Feminism." The changing role of women in organized religion; includes profiles of four women of different faiths.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Hotel*
13 *The Infinite Voyage:* "Fires of the Mind"
21 31 *Mystery!: Rumpole of the Bailey*
H **Movie:** *The Wraith*
M **Movie:** *Never Too Young to Die*

9:30
4 *Molly Dodd*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 News
7 *Buck James*
11 *Tony Randall*
13 *Voices and Visions:* "Elizabeth Bishop"
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *Splendor*
S *Comedy Club All-Stars*

10:30
9 News
11 *Odd Couple*
H **Movie:** *All the Right Moves*

10:35
M **Movie:** *Night of the Creeps*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
S **Movie:** *The Name of the Rose*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Bless Me Father*
N **Movie:** *A Wedding*

11:35
2 **Special:** *Masters Highlights*

11:50
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Avanti* (1973). Jack Lemmon.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
H *Tanner '88*

12:05 a.m.
M **Movie:** *Pray for Death*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Explore*
H **Movie:** *Stand Alone*

1:00 a.m.
2 **Movie:** *Survivor* (1981). Chip Mayer.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
S **Movie:** *Street Smart*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
M **Movie:** *Crawlspace*

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:10 a.m.
H *Bette Midler*

2:20 a.m.
2 7 News

2:30 a.m.
5 **Movie:** *The Barefoot Contessa* (1954). Ava Gardner.
13 *Profiles of Nature*

2:50 a.m.
7 **Movie:** *I Wake Up, Screaming* (1941). Betty Grable.

2:55 a.m.
S **Movie:** *Gung Ho*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Discoveries Under Water*

3:10 a.m.
M *A Gospel Session*

3:15 a.m.
H **Movie:** *The Naked Face*

:30 a.m.
❹ *Matchmaker*

:00 a.m.
❹ *New Record Guide*
Movie: *Docks of New ork* (1945). Leo Gorcey.
Innovation

:10 a.m.
Movie: *Always*

:30 a.m.
Ben Casey
The Avengers
Pride of Place

:50 a.m.
Women in Rock

:05 a.m.
Tanner '88

:30 a.m.
New Wilderness
I Love Lucy
Morning Stretch
News
Metroline

:35 a.m.
America Undercover: Down and Out in merica"

:50 a.m.
Movie: *In Search of istoric Jesus*

FRI., APR. 8

:00
❹ ❼ News
Three's Company
Magnum, P.I.
Webster
Nature Watch
Brainstormers
Italian programming oncludes at 8)
Movie: *Honkytonk an*

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *The Seventh yage of Sinbad*
Movie: *Mr. Mom*

00
❹ ❺ News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

30
Wheel of Fortune
You Can't Take It With u
Current Affair
Hollywood Squares
Baseball: Mets vs. iladelphia (concludes at :30, approx.)
News
MacNeil/Lehrer
World of Survival: ungle Gymnastics." A ok at the endangered olubus monkey.

00
Beauty & the Beast
Highwayman
Movie: *Roman oliday* (1953). Audrey epburn, Gregory Peck. onderful film about a porter in Rome who eets and falls for a nely princess traveling cognito; superb, cademy Award–winning rformance by Hepburn.
Perfect Strangers

⓫ *Hill Street Blues*
㉑ *Nature:* "Alaska: The Great Land." Explores the plants and animals of Alaska, and how they have evolved to cope with the harsh climate.
㉛ *Washington Week*
🅗 **Movie:** *The Allnighter*
🅜 **Movie:** *A Christmas Story*
🅝 **Movie:** *The Gospel According to Vic*
🅢 **Movie:** *The Best of Times*

8:30
❼ *Full House*
⓭ *Wall $treet Week*
㉛ *Eastenders*

9:00
❷ *Dallas*
❹ *Night Court*
❼ *Mr. Belvedere*
⓫ **Movie:** *The Bad News Bears* (1976). Tatum O'Neal.
⓭ *Great Performances: On the Move—The Central Ballet of China.* Documentary about this spirited corps of young dancers on their first U.S. tour; also, features excerpts from their dance classes with Paul Taylor, Suki Shorer, and Graciela Daniele.
㉑ *Comrades:* "Hunter and Son"
㉛ **Movie:** *Doctor Who*

9:30
❹ *Beverly Hills Buntz*
❼ *Family Man*
🅜 **Movie:** *The Karate Kid Part II*

9:45
🅗 **Movie:** *Up the Creek*
🅢 *Comedy Club Network*

10:00
❷ *Falcon Crest*
❹ *Miami Vice*
❺ News
❼ *20/20*
⓭ *On Stage at Wolf Trap:* "James Galway and the Chieftains"
㉑ *Thy Kingdom Come . . . Thy Will Be Done*
🅝 **Movie:** *Scene of the Crime*
🅢 *It's Garry Shandling's Show*

10:30
❾ News
🅢 *Brothers*

10:40
㉛ *The Fat and the Lean*

11:00
❷ ❹ ❼ ⓫ News
❺ *M*A*S*H*
❾ **Basketball:** Knicks vs. Milwaukee
⓭ **Movie:** *The Firemen's Ball* (1968). Josef Kolb.
㉛ *World TV Presents* (Chinese programming)
🅢 *Hard Knocks*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
⓫ *The Honeymooners*
㉑ *Washington Week*
🅗 *George Carlin*
🅜 **Movie:** *Blind Date*
🅢 **Movie:** *Toxic Avenger*

11:35
❷ **Special:** *Masters Highlights*

11:50
❷ **Movie:** *Carbon Copy* (1981). George Segal.

MIDNIGHT
❼ **Movie:** *The Last Remake of Beau Geste* (1977). Ann-Margaret.
⓫ *Star Trek*
㉑ *Nightly Business Report*
㉛ *World TV Presents* (Chinese Programming)
🅝 **Movie:** *The Tempest*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
⓭ *You Gotta Have Art*
㉑ **Movie:** *The Outlaw* (1943). Jane Russell.

12:35 a.m.
🅗 **Movie:** *Scanners*

1:00 a.m.
❺ *All in the Family*
⓫ *Runaway With the Rich and the Famous*
⓭ *Monty Python*
🅢 **Movie:** *Simply Irresistible*

1:10 a.m.
🅜 **Movie:** *Felicity*

1:30 a.m.
❹ *Friday Night Videos*
❺ *Get Smart*
❼ ⓫ News
❾ *Benny Hill*
⓭ *MacNeil/Lehrer*

2:00 a.m.
❷ *Win, Lose, or Draw*
❺ *I Love Lucy*
❼ **Movie:** *The Five Man Army* (1970). Peter Graves.
❾ **Movie:** *Saint Joan* (1957). Richard Widmark.
⓫ **Special:** *At the Movies—The Academy Awards*

2:20 a.m.
🅗 **Movie:** *Vamp*

2:30 a.m.
❷ *Win, Lose, or Draw*
❹ News
❺ **Movie:** *The Apartment* (1960). Jack Lemmon, Shirley MacLaine. A man tries to climb the corporate ladder by lending his apartment to various executives; beautifully directed by William Wyler; winner of the best picture Oscar.
⓭ *Profiles of Nature*

2:35 a.m.
🅢 *Joy of Mykonos*

2:45 a.m.
🅜 *The Wager of the Three Wives*

3:00 a.m.
❷ **Movie:** *Confessions of a Top Crime Buster* (1971)
❹ *Wil Shriner Show*
⓫ *Secrets of Success*
⓭ *American Playhouse: Journey Into Genius*

3:20 a.m.
🅜 *Comedy Experiment*

3:45 a.m.
🅢 *Rich Hall's Vanishing America*

3:50 a.m.
🅜 **Movie:** *In Cold Blood*

4:00 a.m.
❹ *Hit Squad*
❼ **Movie:** *Promise Him Anything* (1974)

❾ **Movie:** *The World in His Arms* (1952). Gregory Peck.
⓫ *Twilight Zone*
⓭ **Movie:** *Johnny Belinda* (1948). Jane Wyman, Lew Ayres. Wyman won an Oscar for her sensitive portrayal of a young deaf-mute who fights to obtain custody of her child.
🅗 **Movie:** *Codename: Wildgeese*

4:30 a.m.
❹ *Matchmaker*
⓫ *Twilight Zone*

4:45 a.m.
🅢 *It's Garry Shandling's Show*

5:00 a.m.
❹ *New Record Guide*
⓫ *U.S. Farm Report*

5:15 a.m.
❷ *Newsmakers*
🅢 **Movie:** *Mr. Mom*

5:30 a.m.
❹ *Ben Casey*
⓫ News
❼ *Greatest Sports Legends*

MON., APR. 11

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *Wild America*
㉑ *Brainstormers*
㉛ Italian programming (concludes at 8)
🅜 **Movie:** *Butch and Sundance: The Early Days*
🅢 **Movie:** *Diary of Anne Frank*

6:30
❺ *Family Ties*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
❷ *Wheel of Fortune*
❹ *Marblehead Manor*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival:* "Africa's Wetlands"
🅗 *And the Winner Is*

8:00
❷ **Movie:** *European Vacation* (1985). Chevy Chase.
❹ *Alf*
❺ **Movie:** *Key Exchange* (1985). Brooke Adams.
❼ **Special:** *Barbara Walters.* Guests include Cher, Glenn Close, and Oprah Winfrey.
❾ *Evening Magazine*
⓫ *National Geographic on Assignment*
㉑ *Discoveries Underwater*
㉛ *Dark Shadows*
🅗 **Movie:** *The Wraith*
🅜 **Movie:** *The Friends of Eddie Coyle*
🅝 **Movie:** *The Wedding March*
🅢 **Movie:** *Fool for Love*

8:30
❹ *Valerie's Family*
❾ *Entertainment Tonight*
⓭ *Adam Smith*
㉛ *Eastenders*

9:00
❹ **Movie:** *Dirty Dozen: The Next Mission* (1987)
❼ **Special:** *Academy Awards Presentation* (concludes at midnight, approx.)
❾ *Morton Downey Show*
⓫ **Movie:** *Grace Quigley* (1985). Katharine Hepburn.
⓭ *Japan*
㉑ *Phenomenal World*
㉛ *All the World's a Stage*

9:30
🅗 **Movie:** *Police Academy 3*

10:00
❷ **Special:** *Kenny Rogers: Working America*
❺ ❾ News
⓭ *It Shouldn't Hurt to Be a Kid*
㉑ *Safe Haven.* Documentary about America's only refugee shelter for Holocaust victims set up by Franklin Roosevelt in Oswego, New York; includes interviews with former refugees, government officials, and historians.
㉛ *Poldark*
🅜 **Movie:** *Hunter's Blood*
🅝 **Movie:** *Tea in the Harem*
🅢 **Movie:** *Making Mr. Right*

11:00
❷ ❹ ⓫ News
❺ *M*A*S*H*
❾ **Special:** *The Street*
⓭ *Treasure House of Great Britain*
㉑ *Are You Being Served?*
㉛ *Hellenic TV Network*
🅗 *Prince's Trust Rock Concert*

11:30
❹ *Best of Carson*
❺ *Late Show*
⓫ *The Honeymooners*
㉑ *TV Classics*

11:35
❷ *Hunter*

11:45
🅜 **Movie:** *Little Fauss and Big Halsy*
🅢 **Movie:** *Gung Ho*

MIDNIGHT
❼ News
❾ *Simon & Simon*
⓫ *Star Trek*
⓭ *Mystery!: Rumpole of the Bailey*
㉑ *Nightly Business Report*
🅝 **Movie:** *That Night in Rio*

12:05 a.m.
🅗 **Movie:** *Band in the Hand*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❼ *Nightline*
㉑ *Comrades*

12:45 a.m.
❷ **Movie:** *Snowballing* (1984). Alan Seus.

1:00 a.m.
❺ *American Leprosy Mission*

❼ **Movie:** *The Sunshine Patriot* (1968). Cliff Robertson.
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Monty Python*

1:25 a.m.
🅜 **Movie:** *Emmanuelle IV*

1:30 a.m.
❹ ⓫ News
⓭ *MacNeil/Lehrer*

1:45 a.m.
🅢 **Movie:** *The Bedroom Window*

2:00 a.m.
❹ *Wil Shriner Show*
❺ *I Love Lucy*
❾ *Home Shopping*
⓫ *Focus on Success*
🅗 **Movie:** *Black Moon Rising*

2:05 a.m.
❷ News

2:30 a.m.
❺ **Movie:** *A Thousand Clowns* (1965). Jason Robards.
⓫ *Keys to Success*
⓭ *Profiles of Nature*

2:45 a.m.
🅜 **Movie:** *Once Upon a Time in America*

3:00 a.m.
❹ *Hit Squad*
❼ News
⓫ **Movie:** *Sherlock Holmes in the Hound of the Baskervilles* (1939). Richard Greene.
⓭ *Nova*

3:30 a.m.
❹ *Matchmaker*
❼ **Movie:** *War Arrow* (1954). Jeff Chandler, Susan Ball.

3:45 a.m.
🅗 *George Carlin*
🅢 **Movie:** *9½ Weeks*

4:00 a.m.
❹ *New Record Guide*
⓭ *Innovation*

4:30 a.m.
❹ *Ben Casey*
⓫ *Twilight Zone*
⓭ *Masterpiece Theatre: David Copperfield*

4:45 a.m.
🅗 **Movie:** *Up the Creek*

5:00 a.m.
⓫ *Twilight Zone*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *Currents*

5:45 a.m.
❺ **Movie:** *Aladdin and His Magic Lamp*

TUE., APR. 12

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *Degrassi Junior High*
㉑ *Brainstormers*
㉛ Italian programming (concludes at 8)
🅗 **Movie:** *Julia*
🅜 **Movie:** *The Karate Kid Part II*

6:30
❺ *Family Ties*

7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S *The Steadfast Tin Soldier*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S *Women in Rock*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Snow Geese"

8:00
2 *Political Special*
4 *Matlock*
5 **Movie:** *Barefoot in the Park* (1967). Jane Fonda, Robert Redford.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "What Einstein Never Knew"
31 *Dark Shadows*
H *Dear America: Letters Home From Vietnam*
M **Movie:** *Black Widow*
N **Movie:** *White Voices*
S **Movie:** *Oxford Blues*

8:30
2 *My Sister Sam*
7 *Wonder Years*
9 *Entertainment Tonight*
13 *Innovation:* "The Developing Child"
31 *Eastenders*

9:00
2 **Movie:** *Murphy's Romance*
4 *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *Thornwell* (1980). Glynn Turman.
13 *Nova:* "What Einstein Never New"
21 *Explore:* "Ethiopia"
31 *The Prisoner*

9:30
H *Tanner '88*

10:00
4 *Sonny Spoon*
5 9 News
7 *Thirtysomething*
13 *Frontline*
21 *Voices and Visions:* "Robert Lowell"
31 *Open All Hours*
H *Yuri Nosenko, KGB*
M S **Movie:** *Mr. Mom*
N **Movie:** *Restless Natives*

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 **Special:** *The Street*
13 *Intercom*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 **Special:** *The Street*
11 *The Honeymooners*
21 *To the Manor Born*
H *Not Necessarily the News*
M **Movie:** *Blind Date*

11:35
2 *Diamonds*
S **Movie:** *The Best of Times*

MIDNIGHT
7 **Movie:** *A Time to Live* (1985). Liza Minnelli.
9 *Simon & Simon*
11 *Star Trek*
13 *Witnesses to the Holocaust: The Trial of Adolf Eichmann*
21 *Nightly Business Report*
N **Movie:** *Blue Bird*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Discoveries Underwater*
H **Movie:** *Vamp*

12:45 a.m.
2 **Movie:** *The Lady From Yesterday* (1985). Wayne Rogers.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a.m.
M **Movie:** *Hamburger*

1:25 a.m.
S **Movie:** *Happy Housewives*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
7 News
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:10 a.m.
H **Movie:** *All the Right Moves*

2:30 a.m.
5 **Movie:** *John and Mary* (1969). Dustin Hoffman.
7 **Movie:** *The Man From the Alamo* (1953). Glenn Ford.
11 *Focus on Success*
13 *Profiles of Nature*

2:45 a.m.
M **Movie:** *Hoosiers*

2:55 a.m.
S *Comedy Club All-Stars*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939)
13 *Nova*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
H **Movie:** *The Boy in Blue*

4:00 a.m.
4 *New Record Guide*
13 *Bodywatch*
S *Catherine Cherie*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Not All Parents Are Straight*

4:45 a.m.
5 *I Love Lucy*
M *Eros America*

5:00 a.m.
11 *At the Movies*

5:20 a.m.
H *Tanner '88*

5:30 a.m.
5 *I Love Lucy*

5:40 a.m.
S **Movie:** *Tuck Everlasting*

Weekend, April 9–10

SAT., APR. 9

6:00 a.m.
5 *Love Your Skin*
7 *World of Photography*
11 *Christian Science*
13 *Exercise With Billie*
H *The Berenstain Bears Play Ball*

6:30 a.m.
2 *Patchwork Family*
4 *New Wilderness*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip*
11 *Planet of the Apes*
13 *New Jersey News*
H **Movie:** *Treasure Island*
M **Movie:** *Ivanhoe*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline*
21 *Personal Finance*
S *Shelley Duvall's Tall Tales and Legends:* "John Henry"

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Fraggle Rock*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
S **Movie:** *Go for Broke*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *America's Top Ten*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
H **Movie:** *The Boy Who Could Fly*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America: The Second Century*
M **Movie:** *The Buddy Holly Story*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
S **Movie:** *The Molly Maguires*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Three Stooges*
11 *Soul Train*
13 *Firing Line*
21 *Brain, Mind, and Behavior*
31 *Body Electric*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*
H **Movie:** *Legend*

11:00 a.m.
2 *Popeye & Son*
4 *Gummi Bears*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *Brainstormers*
31 *Video Music Box*
M **Movie:** *Hoosiers*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *The Tracker*
S **Movie:** *Allan Quatermain & the Lost City of Gold*

12:30
4 *I'm Telling*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*

1:00
2 *Young Universe*
4 **Tennis:** Family Circle Cup
5 **Movie:** *Lili* (1953). Leslie Caron.
7 **Tennis:** Chicago Volvo Tournament
9 **Movie:** *Hawaii Five-0*
11 **Movie:** *Massacre at Central High* (1976). Andrew Stevens.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanes Programming)
M **Movie:** *Bang the Drum Slowly*

1:30
2 *World of Guinness Records*
13 *Take Charge*
21 *French Chef*

2:00
2 **Movie:** *The Adventures of Nick Carter* (1972). Robert Conrad.
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
H **Movie:** *Like Normal People*
S *Shelley Duvall's Tall Tales and Legends:* "John Henry"

2:30
13 *This Old House*
21 *Art of William Alexander*

2:45
5 **Movie: Movie:** *King Solomon's Mines* (1950). Deborah Kerr.

3:00
4 **Baseball:** Mets vs. Philadelphia or, Toronto vs. Minnestota
7 *Professional Bowlers*
9 *Knightrider*
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
M **Movie:** *Come Back Little Sheba*
S **Movie:** *Out of Africa*

3:30
2 **Golf:** The Masters Tournament
11 Wrestling
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Degrassi Junior High*

4:00
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *Broadway Magazine*
H **Movie:** *Short Circuit*

4:30
7 *Wide World of Sports*
11 *Charles in Charge*
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Anita Ellis*
M **Movie:** *I Was a Male War Bride*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*
31 *Global TV Politics*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
H **Movie:** *The Boy Who Could Fly*
S **Movie:** *Eliminators*

6:30
2 4 7 News
5 *Small Wonder*
31 *Hello Austria*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
31 *Computer Show*
M *Crazy About the Movies:* "Cary Grant"

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Milwaukee
13 *Wild America*
31 *Eye on Dance*

8:00
2 *High Mountain Rangers*
4 *227*
5 **Premiere:** *Family Double Dare*
7 *Dolly*
9 **Movie:** *Phantom of the Opera* (1943). Nelson Eddy.
13 *Discoveries Under Water:* "Prehistoric Man"
21 *Man About the House*
31 *Masterpiece Theatre: David Copperfield*
H **Movie:** *Wildcats*
M **Movie:** *Hoosiers*
N **Movie:** *My American Cousin*
S **Movie:** *Allan Quatermain & the Lost C of Gold*

8:30
4 *Mama's Boy*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *Mystery!: Rumpole of the Bailey*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
21 *Bless Me Father*
N *The Critical Years*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H *Not Necessarily the News*
M **Movie:** *Mandingo*
N **Movie:** *Mississippi Mermaid*
S *Championship Boxin*

10:30
5 *9 to 5*
9 *Benny Hill*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey Afte Dark*
11 **Movie:** *Bear Island* (1980). Donald Sutherland.
13 **Movie:** *Ministry of Fear* (1944). Ray Millar
21 *Monty Python*
31 *World TV Presents* (Chinese programming
H **Movie:** *F/X*

11:30
4 *Saturday Night Live*
5 **Movie:** *Murder on the Orient Express* (1974). Albert Finney, Ingrid Bergman.
7 News
21 **Movie:** *Take a Letter Darling* (1942). Rosalind Russell.

11:45
2 *Don King's Only in 4merica*
7 **Movie:** *The Mean Season* (1985)

MIDNIGHT
M *Eros America*
N **Movie:** *90 Days*

12:15 a.m.
S **Movie:** *The Pink Chiquitas*

12:30 a.m.
13 **Movie:** *Sadie McKee* 1934). Joan Crawford.

2:45 a.m.
2 *D.C. Follies*

2:50 a.m.
H **Movie:** *Flashpoint*
M **Movie:** *House of the Rising Sun*

:00 a.m.
4 *Showtime at the Apollo*
9 **Movie:** *Enter Laughing* (1967). Shelley Winters.
11 *Run Away With the Rich and Famous*

:15 a.m.
2 *Dom DeLuise Show*

:30 a.m.
11 *Tales From the Darkside*

:45 a.m.
2 **Movie:** *The Two-Five* 1978). Don Johnson.

:55 a.m.
7 **Movie:** *Bofor's Gun* 1968)

:00 a.m.
4 *Comedy Club*
5 **Movie:** *The Rose Tattoo* (1955). Anna Magnani, Burt Lancaster.
11 News
13 **Movie:** *Tiger Shark* 1934). Edward G. Robinson.
S *Catherine Cherie*

:20 a.m.
M **Movie:** *H.O.T.S.*

:25 a.m.
H **Movie:** *The Tracker*

:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

:00 a.m.
4 *NCTV*

:20 a.m.
13 **Movie:** *The Fireman's Ball* (1968)

:30 a.m.
2 *Win, Lose, or Draw*
9 **Movie:** *Fast Walking* 1981). James Wood.
11 **Movie:** *Mean Dog Blues* (1978). George Kennedy.

:45 a.m.
S **Movie:** *The Molly Maguires*

:50 a.m.
7 **Movie:** *Willie & Phil* 1980). Michael Ontkean.

4:00 a.m.
2 *D.C. Follies*
4 **Movie:** To be announced
M **Movie:** *Lady Chatterley's Lover*

4:10 a.m.
H **Movie:** *Wildcats*

4:30 a.m.
2 News
5 **Movie:** *Fighting Trouble* (1944). Leo Gorcey.
13 **Movie:** *The Guardsman* (1931). Alfred Lunt, Lynn Fontanne.

5:15 a.m.
2 **Movie:** *Sorority Kill* (1973). Martha Scott.

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News

SUN., APR. 10

6:00 a.m.
5 To be announced
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *Lies My Father Told Me*
M **Movie:** *My Friend Irma*
S *Just for Kicks*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
S **Movie:** *The Sheriff and the Satellite Kid*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View:* "Holocaust Remembered"
11 *Insight*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *Making Mr. Right*
S **Movie:** *Anna to the Infinite Power*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Sounder: Part 2* (1976). Ebony Wright.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Police Academy 4*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Gilligan's Island*
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl TV*
21 *Tony Brown's Journal*
M *A Reggae Session*
S **Movie:** *Firstborn*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*
H **Movie:** *The Violation of Sarah McDavid*

11:00 a.m.
2 *Wall Street Journal*
7 *News Conference*
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week*
M **Movie:** *Nothing in Common*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Shane* (1953). Alan Ladd.
7 *David Brinkley*
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*

NOON
2 *Paradise Steamship Company*
9 **Movie:** *Rough Night at Jericho* (1967). Dean Martin.
11 **Movie:** *Abbott and Costello Meet Captain Kidd* (1952)
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *That's Life!*
S **Movie:** *The Allnighter*

12:30
2 **Basketball:** Boston vs. Philadelphia
4 *McLaughlin Group*
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "Texas"

1:00
4 *Essence*
7 *Like It Is*
13 *Voices & Visions*
21 *Nature*
M **Movie:** *Blind Date*

1:30
4 *Your Vital Signs*
11 **Movie:** *The Phantom of the Opera* (1962). Herbert Lom.

1:35
S **Movie:** *Hot Millions*

2:00
4 *Countdown to '88*
5 **Movie:** *West Side Story* (1961). Natalie Wood, Rita Moreno. Spectacular film version of the hit Broadway musical updating the Romeo and Juliet story to the youth-gang atmosphere of the late 1950s; brilliant score, choreography, and photography; winner of ten Academy Awards.
7 **Tennis:** Chicago Volvo Tournament
9 *National Geographic:* "Yukon Passage"
13 *Great Performances: Dr. Fischer of Geneva*
21 *Masterpiece Theatre: David Copperfield*
31 *Voices & Visions:* "Elizabeth Bishop"
H **Movie:** *Stalag 17*

2:30 a.m.
4 **Golf:** Family Circle Cup

3:00
2 *Sports Sunday*
9 **Basketball:** Knicks vs. Washington
11 **Movie:** *The Pride of the Yankees* (1942). Gary Cooper. Wonderful performance by Cooper as baseball great, Lou Gehrig.
21 *Brainstormers*
31 *Washington Week*
M **Movie:** *Soul Man*

3:30
21 *Madeleine Cooks*
31 *Faces of Japan*
S *Championship Boxing*

4:00
2 **Golf:** The Masters Tournament
7 **Racing:** Phoenix 200 Cart Auto Race
13 *Japan:* "The Electronic Tribe"
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *Clockwise*

4:30
4 *Sportsworld*
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Columbo: A Stitch in Crime* (1974). Peter Falk.
13 *Currents*
21 *Nova*
31 *Bradshaw On the Eight Stages of Man*
M **Movie:** *The Diary of Anne Frank*

5:30
9 *Bosom Buddies*
11 **Movie:** *The River* (1984). Sissy Spacek, Mel Gibson.
13 *Metroline*
31 *Looking East*

5:45
H **Movie:** *The Allnighter*

6:00
4 7 News
9 *Magnum, P.I.*
13 *Victory Garden*
21 *Wonderworks*
31 *Images/Imagenes*
S **Movie:** *Firstborn*

6:30
4 7 News
5 *America's Most Wanted*
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Hour House*
5 *21 Jump Street*
7 *Supercarrier*
9 **Movie:** *The Stone Killer* (1973). Charles Bronson.
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Discoveries Underwater*
M **Movie:** *Making Mr. Right*

7:30
21 *House For All Seasons*
H **Movie:** *Police Academy 4*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 **Movie:** *From Russia With Love*
11 *Star Trek: The Next Generation*
13 *Nature:* "Baja Lagoon"
21 *This Old House*
31 *On Stage at Wolf Trap:* "James Galway and the Chieftains." An evening of traditional Irish music with renowned flutist James Galway.
N **Movie:** *Stoneboy*
S **Movie:** *The Delta Force*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Red River* (1987). James Arness.
4 **Movie:** *Scandal in a Small Town* (1987)
5 *It's Garry Shandling's Show*
9 **Premiere:** *The Street*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: David Copperfield*
21 *Nature:* "Baja Lagoon"
31 *Jacques Tati Film Festival*
H **Movie:** *That's Life!*
M **Movie:** *Blind Date*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
7 **Special:** *Drugs*
9 News
11 *Perry Mason*
13 *Yes, Minister*
21 *Mystery!: Rumpole of the Bailey*
N **Movie:** *Love Songs*

10:15
S **Movie:** *10 to Midnight*

10:30
5 *Current Affair Extra*
9 Sports
13 *The Good Neighbors*
31 **Movie:** *Murder by Television* (1935). Bela Lugosi.

10:35
M **Movie:** *Little Shop of Horrors*

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
13 *New Television*
21 *The Casebook of Sherlock Holmes*
H **Movie:** *Ordinary People*

11:25
31 **Movie:** *Glen or Glenda* (1953). Bela Lugosi.

11:30
5 *Sports Extra*
11 *The Honeymooners*
21 *Sandbaggers*

11:45
2 Sports
7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 *Siskel & Ebert: If We Picked the Oscars*
9 *Dallas*
11 *Star Trek*
13 *Great Performances: On the Move—The Central Ballet of China*
N **Movie:** *True Stories*
S **Movie:** *FXR*

12:10 a.m.
M **Movie:** *Soul Man*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
7 **Movie:** *S.S.T. Death Flight* (1977). Loren Greene.
9 *Dallas*
11 *Odd Couple*
13 *Thy Kingdom . . . Thy Will Be Done*

1:10 a.m.
H **Movie:** *Witchboard*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes: Made in the U.S.A.*
11 News

2:00 a.m.
2 News
4 *Hardcastle & McCormick*
5 *Kojak*
9 *Home Shopping*
11 *At the Movies*
M **Movie:** *Rosemary's Baby*
S **Movie:** *Basic Training*

2:30 a.m.
11 **Movie:** *Once Is Not Enough* (1975). Kirk Douglas.
13 *The Return: A Jewish Renewal*

2:50 a.m.
H **Movie:** *The Naked Face*

3:00 a.m.
4 *Positively Black*
5 *Mission: Impossible*
7 **Movie:** *The Raiders* (1964). Robert Culp.
13 *Rockschool*

3:30 a.m.
4 *First Estate*
S **Movie:** *The Allnighter*

4:00 a.m.
5 *East End Kids*

4:20 a.m.
M **Movie:** *No Mercy*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
H **Movie:** *Foxtrap*

5:10 a.m.
S *Just for Kicks*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*

5:40 a.m.
S **Movie:** *Anna to the Infinite Power*

N E W Y O R K

TOWN AND COUNTRY PROPERTIES

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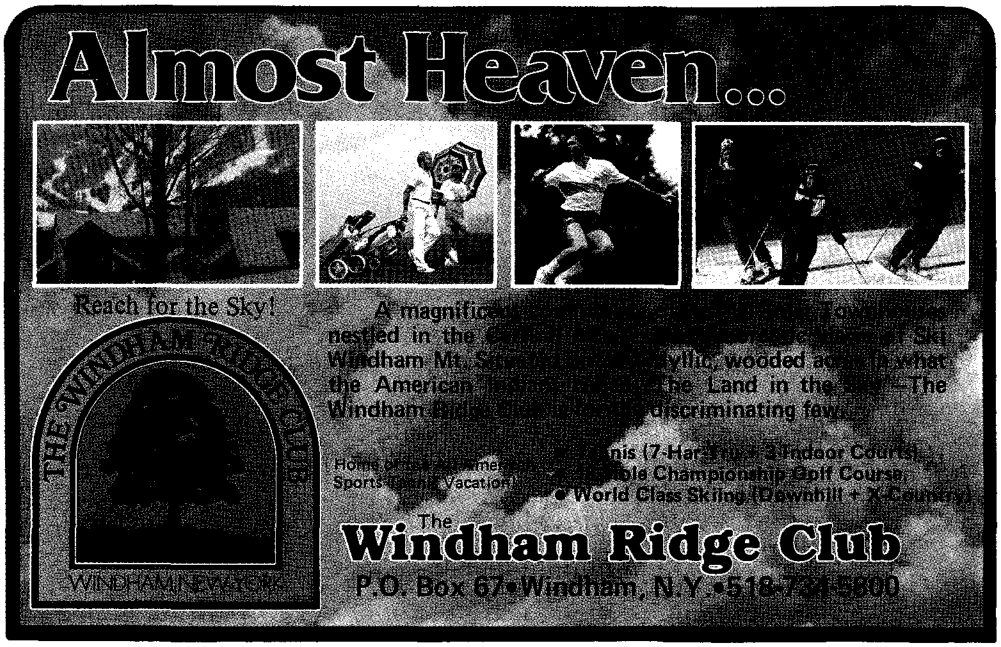

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Continued on next page.

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Continued from previous page.

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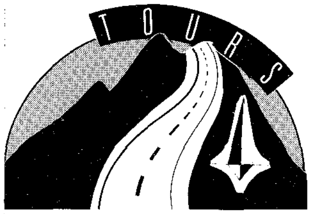

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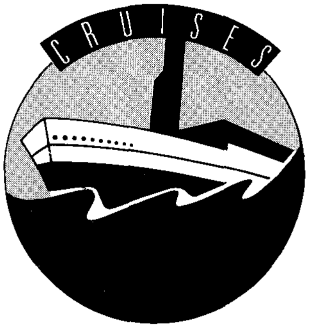

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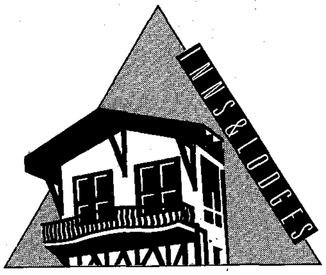

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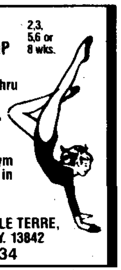

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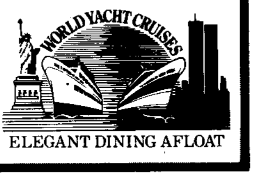

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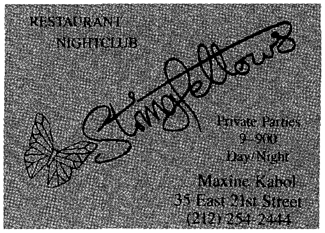
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212-971-3155

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SERVICES AND SALES

Continued from previous page.

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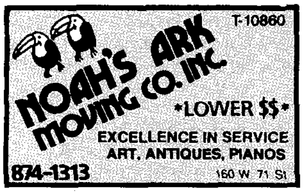

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Excellent Shiatsu.
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GRAND OPENING
MAGIC
FINGERS SPA
Shiatsu - Swedish
Bachelor Party - Outcalls
24 Hrs. 7 Days 3 mins. from LIE exit 43
516-921-9666

Otuki—Shiatsu/Swedish miracle massage. Studio/hotel. Call 212-581-1717.

Excellence, Security & Convenience
Studio & residential lic. massage.
Late calls okay. **212-744-5633**

Reduce Stress - Relieve Fatigue
Swedish massage - No sex calls.
37th St. & Broadway. 212-869-4346.

MASSAGE/THERAPEUTIC

Feel Alive—Deep muscle/therapeutic Swedish/Shiatsu. Call Joyce 212-696-0043

Judith Cohen, R.N.—Swedish-Oriental-Sports. Qns/Manh loc. 718-426-7097

KOBE 56 - JAPANESE SHIATSU
Massage for men & women, Mon.-Sat.
11am-12mid **(212) 586-0555, 245-9326.** AE

Swedish Massage Stress Management—For appointment, 718-426-6958.

N. 5th AVE.—Japanese Shiatsu massage, sauna, steam. For men & women. $40. AX. 212-481-1177/8.

Mano Matthews—Dancers/sports massage also. W.73. 212-724-0717, 787-1883.

Wm. Cohen—Quintessential Swedish/shiatsu, feel your best. E.72 - 212-737-8717

Expert Swedish—Medical. Ladies welcome, Jean. 212-750-8947, 365 days

Aura Healing Hands—Lic. Therapeutic Massage. By App't 212-832-3928

Japanese Shiatsu—Swedish Massage. Professional Staff. 212-308-6777

Japanese Health Club—212-307-0666, 765-2845. Massage, sauna, steam. AX.

PETS

Cat Sitters Service Of NY, Inc.—Cat care in your home - Bonded. 212-362-2175.

Catcare—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996.

PHOTOGRAPHY

Parties/Public Relations—Photographer avail. Experienced, reliable. 718-520-8113.

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Photo A Must—Beautiful color portraits posed in your home. $45 includes 2 instant portraits. Special: 25 portraits, 3x5, only $145. Irving **212-863-5389**

Best Wedding Value—Both formal and candid. Karen Milliken. 212-689-6123.

Photos/Video—Award winner. Low key. Weddings. Corp. Brochure. 212-921-9255.

Photography By Lionel—718-252-0702. Weddings, Barmitzvahs & Videotaping.

"Photo, A Must. Photo Gets A Reply"
Photos For Personals. **212-807-8232**
Ask about our video personals.

Candid Wedding Photography—Award-winner. Classic Studio, 212-466-0707.

THE NUDE YOU
Ever dreamed of having a private portfolio of yourself in the nude? Museum-quality work by Parisian female photographer. Women only. **Marie-Claire. 212-473-1566.**

RESUME SERVICE

Effective Professional Resumes—Plus career/marketing counseling 212 744-1186

Eye-Opening Resumes—Creative job strategy. Career planning inst. 599-0032.

The Correct Image—Resume/Career Service. Rita Williams. 212-953-0118.

PERSONAL SERVICES

Answering Service—Call-Forwarding - - - 7 Day, 24 hr. First ring 212-382-3535

From $10.00 A Month—24 hr answering and mail services. Action 212-279-3870

Continued on next page.

SERVICES AND SALES

Continued from previous page.

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Phone Answered In Your Name—From $12. Mail-800-Beeper-Call: 212-868-1121

RSA EXPRESS

We make shipping easier. Rail-Surface-Air
* LI, NJ, CT, 5 Boros
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* Door To Door All Cities Served
MC-VISA-AMEX ICC MC 168916
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Surrogate Therapy—Shyness, fear of failure, premature ejaculation, impotency. Supervised surrogate program. Call for private, free evaluation. Mon-Fri. 10-8, Sat. 8:30-3:30. **212-EX1-1637.**

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Kind, Sensitive Surrogate Therapist—Trained MSW. 212-865-7214

Psychotherapist—Explore all subjects. Role playing - 24 hrs. 516-422-2404.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sex Therapy—With surrogates. 11am-7pm, 7 days. Insur. W.54th 212-957-1098

Women: Quit Hurting!—Has falling in love meant being in emotional pain sooner or later? A dynamic new group is now forming under the leadership of an experienced, state-licensed psychotherapist. Group text: Women Who Love Too Much. If you want to overcome this problem, call 212-755-0929. We can't do it alone. Excellent references.

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Psychodramas, Role-Playing
Explore Hidden Impulses. All Major Credit Cards. **212-947-4140** 24 Hours

Escapist COMPULSIONS Explored. Role-playing, 150 unusual dramas. PhD. 7 days. 11am-10pm. 212-475-3377.

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Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter, 230 E. 52 St. **212-371-6647**

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

Metropolitan Psychotherapy Services
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Male, female models. 4 weekends, $365. No photo experience required. Limited to 8. Call for brochure. **212-777-5724**

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Special 1/6th blocks
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FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

There are approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadlines are Monday at 5 PM for issue on sale the following Monday.

TOWN AND COUNTRY ads are $27.00 per line (Flat Rate).
TRAVEL ads are $27.00 per line for a one-time order; $26.50 per line for a four-time order; $25.75 per line for a seven-time order.
MAIL ORDER, HEALTH AND FITNESS and SERVICES AND SALES ads are $40 per line for a one-time order; $35.00 per line for four consecutive weeks; $30.50 per line for seven consecutive weeks.

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Street Address ______________________________

City ____________ State ____________ Zip ____________

Home Phone (for our records only) ______________________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ____________

Exp. Date ____________ Signature ______________________________

Ad copy:

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017
212-971-3155

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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The Vino·Vac® from West Germany keeps uncorked wine good for days. Seals freshness in by removing up to 95% of the air from opened bottles. Easy to use! Place the Vino·Vac® into the reusable wine stopper ® and pump the air out. Never waste wine again! 1 year warranty. Now you can save wine the way Europeans do. 2 bottle system comes complete with 1 Vino. Vac & 2 wine stoppers.

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U.S. SMASHES JAPANESE FLEET IN SOLOMONS;
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Just think how he or she will thrill when reading about other events that happened on the day born or married. Not just front pages or reproductions, but the ACTUAL, COMPLETE newspapers. Rare, collectable, they are an elegant gift for **birthdays, anniversaries** - or any memorable occasion. Each comes with a certificate of authenticity.

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In N.J. 1-201-381-2332 Ext. **720**

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(NJ residents add 6% sales tax). Major Credit Cards accepted. †Add $3.95 UPS
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Sat/Sun papers (News sections only). Special historical dates priced higher.

CATALOG

100% COTTON!
All Natural! Bed, Bath, Kitchen, and Personal Items. Fine Quality, 'Cruelty' Free! Allergy Free! Custom Sewing Room. Send **$.25 for catalog to Janice Corp. 198 Rte. 46 Budd Lake, NJ 07828. You'll love it!**

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BUY DIRECT
From North Carolina - Furniture Capital of the World. Savings up to 45%. **Homeway Furniture, 121 W. Lebanon St. Mt. Airy, NC 27030. 1-800-334-9094**

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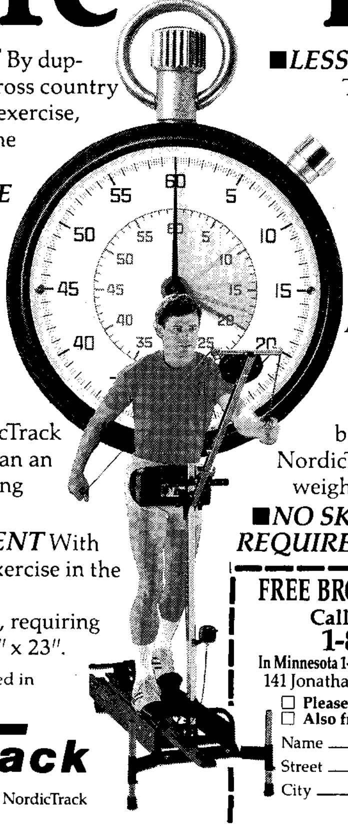
COMMUTERS!
Superb, 3-hr Variety Tape Program: Stories, History, Trivia, Music. 4-week rental $5/Buy $10. Panorama Tapes. Box 2927N Leesburg, VA 22075 **800-443-0976.**

"One Full Body Massage..."
Love Coupons - Send $1 for sample to CTS, P.O. Box 3324, Sea Bright, NJ 07760.

SUNDAE IN NEW YORK—Gift set of Chocolate, Butterscotch and Melba toppings from **Birthplace of the Ice Cream Sundae** - Ithaca, NY. $14.90 ppd. to: P.O. Box 2000, Ithaca, NY 14851 - or phone 607-272-2125. (All major credit cards)

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

Exercise More with Less



■***MORE EFFECTIVE*** By duplicating the motion of cross country skiing, the world's best exercise, NordicTrack provides the ideal aerobic workout.

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*Scientific test results included in NordicTrack brochure.

NordicTrack
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■***LESS TIME*** Because NordicTrack is so efficient, you burn more calories and get a better aerobic workout in less time.

■***NO IMPACT*** Running and some aerobic workouts can cause painful and potentially harmful jarring. A NordicTrack workout is completely jarless.

■***NO DIETING*** No other exercise machine burns more calories than NordicTrack . . . so you can lose weight faster without dieting.

■***NO SKIING EXPERIENCE REQUIRED*** Easy and fun to use.

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☐ **Please send free brochure**
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Name ______________________
Street ______________________
City ________ State ________ Zip ________

263D8

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Electrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

Philip 'en Company

Hair Salon & Total Beauty Care
For Men & Woman
131 E. 31 Street (near Lex)

Call 212-779-0651, 9am-8pm

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Medical Electrolysis—By professional R.N.'s in Dermatologist's office. Individual probes. 30 E. 76th Street. 212-249-3050

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HOLISTIC HEALTH

Beyond Words—Unique body works. Prime access, days, Nassau. 516-829-7768

European Registered Nurse—In Bayside Therapeutic Rubdowns. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Magic Fingers - 516-921-9666—Bodyworks, Acupressure.

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
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Laser Medical Associates 212-517-2850.

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EYE CATCHING EYE WEAR
Fabulous Frames: 50's to Future.
EYE TECH - 142 East 49 St., (Lex/3rd)
(212) 421-LENS

PHYSICAL FITNESS

Tennis Everyone!
Eve Ellis'
TENNIS LESSONS
IN CENTRAL PARK
-NO PERMIT NEEDED-
CENTRAL PARK SPORTS
289-3133

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Fitness Specialist—One-on-one personal programs, home/gym/office. 718-424-3244

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Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

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OPEN HOUSE: Wed., Apr. 20, 6-7 pm
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Official MEDIFAST® Center
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FULL FAST - 5 tasty shakes a day
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THE DiET-FAST® DIFFERENCE
DiETFAST shake, pudding, hi-fiber cookie. Computer body fat analysis. Ind. behavior modification and nutritional counseling. MD supervised, reg. dietician. Insurance assistance. 8 locations. Free brochure and information.
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REGENCY HEALTH RESORT & SPA
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Between Ft. Lauderdale & Miami Beach

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement.
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Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD **212-879-4260**

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Physician's Weight Loss
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· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
MANHATTAN DIET CLINIC
212-245-5940
Westchester Diet Clinic. 914-969-8200

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

LOSE WEIGHT FAST
Up to 10-20 lbs. in One Week
- Choice of supervised fasting-juice regimen-low cal vegetarian.
- Excellent educational program.
- Expert nutritional guidance.
- The ORIGINAL Health Retreat, in business 30 years.

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Weight Loss Guarantee - Naturally.
If You Have The Courage To Do So.
Psychiatrist, MD. **718-793-8466**

· TROPICAL HEALTH HOLIDAY ·
Enjoy losing 10 lbs. in one week.
Apr/May Specials. A Private Place, 309N Louisa, Key West, FL 33040. 305-294-7709

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Stop Dieting! Change Habits. Free
consultation, your office or ours.
The Caryl Ehrlich Program, 212-752-8377

Attention Boat Advertisers:
NEW YORK'S Boat & Yacht Section
is the place for your advertising. Have a fling with 1.6 million readers (average household income of $38,980). Place an ad on Monday and see it in print the following Monday. Call 212-971-3155.
Source ABC, SMRB 1987.

20th ANNIVERSARY
NEW YORK

Twenty Years Of Influence
Four Great Issues
To Celebrate With US!

April 4, 1988
OUR TIMES
From 'The Me Decade' to The Greed Decade
On Sale: March 28. / Ad Close: March 22.

April 11, 1988
THE VOICE OF NEW YORK
An Oral History of the
Two Most Tumultuous Decades in the City's History
On Sale: April 4. / Ad Close: March 29.

April 18, 1988
HOW WE LIVE NOW
On Sale: April 11. / Ad Close: April 5.

April 25, 1988
THE BIG 20
New York's Most Important People
On Sale: April 18. / Ad Close: April 12.

For information on special advertising rates for the April 1988 issues.
Call NEW YORK'S Working Classifieds
212-971-3155

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters *at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all* other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine.** ***Responses are forwarded continuously for six weeks after the ad is published.*** *Sending advertising circulars to Strictly* Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box
Number

New York Magazine,
P.O. Box 4600
New York, New York 10163

Moonlight From Vermont—Landed in NY and looking for an exciting gentleman with whom to share share my life. I'm 35, very pretty, accomplished and hoping that he will be healthy, successful and securely filled with warm, positive feelings. Note/phone/photo please. NYM B675

Sultry Brunette MD—Westchester, 31, 5'5", slender, athletic, Ivy grad. Seeks 5'10" plus male with similar qualities, 29-39, who enjoys travel, skiing and tennis. You are sensitive, kind and articulate. For deep friendship leading to sincere romance. NYM B660

Eyes On The Edge Of Laughter—Ready to be delighted. That's how a friend described me. I'm also told I'm gorgeous and a great person. I'm an impossibly young 40, Jewish creative pro, and my cup runneth over with fun, love, insight. You're 35-43, healthy, good, funny, successful, a nonsmoker. Give yourself the pleasure of a woman your own age. Photo a must, will return. NYM B714

Attractive, Successful Physician—35, Ivy-educated. I seek a beautiful, warm, exciting, professional, marriage-minded woman, in her 20's. I enjoy dining, art, travel, sports, current events, fashion and Porsches. Photo/note, please. NYM U022

Single Jewish Female—26, possessing creative sensibility and professional savvy. I'm attractive, 5'8", slim (mostly legs), looking for an attractive, fit male, nonsmoking, 28-35, career-oriented who doesn't take himself too seriously. If you're warm and fun-loving send note and photograph. NYM B719

Nice Looking Single Jewish Male—24, searching for a warm, fun-loving, energetic, Jewish female, 21 plus, who enjoys dancing, movies, athletics, long walks and cuddling. I'm down-to-earth, easy going, mature, caring, with a ready smile. Note/photo. NYM B725

Just Turned 40—Fabulous female, beautiful, bright, educated, enterprising, Jewish, available. Looking for...you? NYM U036

Caring, Fun, Romantic Surgeon—Quite handsome GQ-type with much humor, success, warmth. Has great heart, body, class, mid-30's, 5'10", Jewish, recently broke up with fiancee. Seeks an affectionate beauty, 32 or under, sexy nonsmoker, for best friend/lover/marriage trilogy. No photo, no reply. NYM U038

Intellect, Humor, Sensitivity—Romance, in 41, 5'9", 165, nonsmoking white NJ suburban male. Enjoys travel, golf, tennis, history, theater, old films, quiet times and warm places. Hope to fit your laundry list and your life, if you are loving, honest, pretty, smart, trim, humorous and mature, be you 20 or 35. Note/photo. NYM B733

Just The Two Of Us—Very handsome, successful attorney, 38, 5'8", athletic, who enjoys romance, sharing, laughter and new ideas. Seeking enduring, wholesome relationship with equally special woman, 26-34, independent, beautiful (both within and without), sensuous, caring, with great style. Note, photo a must. NYM B770

Certifiable Good Looks—Of the blond, blue-eyed variety. Slim, professional lady seeks a very smart, attractive, successful, 50ish man to fall in love with. NYM U044

Extremely Attractive—27, 5'9", 128 lbs, green-eyed Catholic brunette. Sensitive, strong, humorous, well-educated and traveled. Seeks to meet a wonderful fellow. Please send photo. NYM B760

Another Jewish MD!!—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo if you can. NYM B721

Extraspecial Extraterrestial—Evolved artist, VP, 38, 5'10", 170 lbs, Jewish. Seeks sincere, creative, spiritual lady for commitment. Photo. NYM B722

Attractive Professional Woman—Seeks male companion, mid 50's, intellectual, likes outdoors. NYM B724

Jolie Francaise—A NY, d'une trentaine, cherchant a rencontrer Americaine sophistique sachant pourquoi il prefere les francaises. NYM U034

Dynamic, Attractive Female Physician—With joie de vivre, new to singles scene, seeks relationship with emotionally available, intelligent Jewish man, over 48, to savor life and all it has to offer. NYM U035

Hi There—If you are a guy between 34 and 39, and a nonsmoker, this is the ad to answer. Send note, photo and phone. I'm 34, 5'3". NYM U047

Petite, Striking Brunette, 49—Enjoys bridge, nightlife. Desires loyal man to laugh - hug - live with. Photo. NYM B738

Attractive, Active Professional—Jewish female, 27, enjoys theater, film, literature and all NYC has to offer. Seeks spirited professional counterpart, 27-35, to share similar interests. Photo appreciated. NYM M425

Italian-American Lady—46, attractive, 5'2", independent, seeks self-assured man, nonsmoker. Note/photo. NYM U046

Beautiful Exotic French Lady—34, seeks handsome, successful, first class man. View: marriage. Photo appreciated. NYM B766

Poetry To Pinstripes—Female attorney, 32, sparkling blond curls, fun-loving and self-aware. Seeks open, fit Jewish man with wit and warmth - for sharing, fun, commitment. NYM S999

Handsome, Romantic PhD—Jewish man, 32, funny, interesting. Interested in you: attractive, intelligent Jewish female. Let's also be best friends. Photo a plus. NYM S981

I Want To Meet You—If you are a man with great energy, wit and enthusiasm who is not afraid to get close. If you are an excellent tennis player, backgammon player, dancer, enjoy theater and good food, please respond. Slim and trim, 35-50, smoker okay - I do. Photo, please. NYM M320

Wanted:—Intelligent, pretty, slim, Asian professional (JD, MD, MBA, etc.) female, by this Jewish male attorney, 31, for love and romance. Photo/phone. NYM B745

A Brief Ad—Jewish male, 39, 5'4", seeks that special woman with desirable qualities, children okay.

Warm, Affectionate, Attractive—And affluent. I am looking for a soulmate - a man between 45 and 55 who loves the outdoors, sailing, animals, music, good food, good wine and good company. Nonsmoker. Bio/photo. NYM B731

Non-Yuppie Professional—Tall, attractive white male, 33, nonsmoker, warm, affectionate, dry sense of humor, good talker and an excellent listener, enjoys nights in the city as well as days in the country. Seeking attractive, independent single female for fun times and special moments. Phone/photo. NYM B696

Incurable Romantic—Powerful British businessman with occult interests, tall, distinguished - would like to sail away with a tall, sophisticated European lady, around 30, no children. Phone/photo/bio please. NYM M403

Travel Romantic—Happy, youthful man, 62, 5'8", slim. Seeks pretty lady to share interests, adventure, love of foreign travel. Photo. NYM B698

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Are You A Full-Figured Woman?—I am a cute professional man, 33. NYM S746

Cheerful, Attractive—Brooklyn female - enjoys dancing, traveling, good company. Seeks secure Jewish gentleman, 55-65, to share life's happenings. NYM U024

Handsome Jewish Male—Early 50's but look and feel much younger. I love tennis, intelligence, laughing, loving and just being. You are pretty, intelligent and loving, 40-52, young in spirit and looks - and like the things I like. Recent photo/note a must along with your phone number. If it's okay - and you can make good chicken soup, we will like happily ever after. NYM M397

Fantastic, Fun-Loving At Forty!—Attractive, successful female, loves life, tennis and Wall Street. Seeks professional male (40's) to share the good times (and the bad) and have a great time along the way. Photo. NYM B697

Handsome Real Estate Developer—Selective, 31-year-old MBA seeks breathtakingly beautiful partner, 25-31, to share the rest of my life. Great photo - brilliant/humorous note helpful. NYM U015

Tall And Classic—Smart and attractive Jewish female - film publicist - just back from the coast. Ready to trade a good tan for a good man. Seeking warm, attractive, equally financially secure, emotionally mature man, 40-50. Nonsmokers light up my life. Send photo, please. NYM U018

Great Neck Gal—33, Jewish, pretty, petite blond professional, warm, down-to-earth. Seeks handsome, sincere, successful, giving, marriage-minded male. NYM B609

City Dweller—Divorced Jewish male, 50, 6', 190 lbs, successful, enjoys theater, travel and good things life has to offer. Seeks slim, attractive professional lady for serious relationship. Recent photo a must/phone. NYM M420

Great Looks And Reads Books—Slim, athletic, affectionate female, 35, successful film-maker seeks life time romance with tall, movie-going man who is wise, passionate and accomplished, yet prefers high tops to wing tips. NYM S771

Jewish, Dynamic, Handsome Man—37, 6', 160 lbs, successful, energetic, fun, loving and honest man. Seeks same in a woman: tall (5'5" plus), slim and beautiful, 25-33, who feels that she deserves the best because she is the best! Photo preferred and special letter cherished. NYM S994

Long Island Beauty—35, Jewish, hip, upbeat, musical, seeking substantial male counterpart over 40. Photo. NYM T359

Gotta Dance—Will you be my partner? 26, cute Jewish woman, great sense of humor. Loves to ski, travel, movies, NY nightlife. Looking for a fun guy, 25-33, to share good times. Photo. NYM M413

Nice Guy—28, MD, NJ, 6', 210 lbs. Likes biking, skiing, dining and movies. Seeking special young lady, intelligent, outdoorsy, aesthetically countoured, for warm, sincere, monogamous relationship. Photo please. NYM B686

Let's Celebrate Spring—Incurably romantic redhead - warm, dynamic, lovely - seeks a secure, caring professional man, mid 50's, for lasting love. NYM U001

Collector's Item—Jewish female, 29, very pretty, outgoing, petite, professional. Looking for Jewish male, 29-37, professional, handsome, adventurous and marriage-minded. Photo/note. NYM B687

Eighties Ginger Rogers—With brains and beauty, 40, seeks partner to dance the night away: Rainbow Room to Roseland, rhumba to rock 'n' roll. I also love travel, the arts, swimming and sailing, and my work. If you're my Fred Astaire, please send note/phone. Photo appreciated. NYM B589

I'll Take A Chance On You—If you'll take a chance on a 30ish, very attractive, Jewish, blue-eyed brunette, 5'6", publishing professional, looking for stable, intelligent, romantic, fun man, 35-45, for relationship plus. Photo/note. NYM B688

Quality Woman Seeks Quality Man—I'm 35, a newly single mother of one small son - bright, pretty, stylish, successful, warmhearted and strong-minded. You have a sense of humor, a zest for life and love good movies, good jazz, good food as much as I do. Photo/phone. NYM B683

Handsome And Successful—White Christian male, 40, 5'10", 160, European-born - with style, heart and soul. Seeks an Oriental or Caucasian lady, for love, romance and commitment. Note/phone/photo. NYM M401

Soulful, Sweet And Silly—Singing, cycling and friends warm my heart. Jewish man, 35, 5'7", handsome, athletic build, live and own practice in lower Fairfield County. Seek petite, pretty, passionate, creative woman, 24-34, who is smokeless, slender and can imagine living in Santa Fe. Photo/phone/note. NYM M399

Imperfection—That's me - perhaps you too! I'd like to meet a woman who is intelligent, aware, slender, nice legs, beautiful or exceptionally good-looking, about 38-42 years - plus or minus. You should be sensitive, a good listener, communicative and expect me to be the same. I'm 59, 5'11", 160 lbs, athletic, handsome. I run, read, play tennis, blah, blah, blah! I'm a successful executive. (If that's the basic reason for answering this ad, then please don't). I'm not available to waste my time and I respect your time. This ad is totally honest, please respond in kind. Read the ad again - do you meet the criteria? Photo may help; integrity suffices. Thank you. NYM S948

British Man, Where Are You?—30-40, well-bred, upper class, conservative, British-born man. Female, white, 23, 5'6", preppie, for a long-term romance. Respect purity in a young lady. Like music, squash, museums. Phone. NYM M416

Widower, 52—Secure, Jewish, upper east sider, 5'11", 160 lbs, smoker. Hopeless romantic. Seeks lady with old-fashioned values who wants to be a wife. She is a young 40, loves cooking, home, dining out, travel. She is not a high-powered career woman. She is a petite, warm, caring, slim Manhattanite. Dolly Parton type helps. Recent photo/phone/bio a must. Honesty counts. NYM B682

Bikes Books Brahms—My passions. A California woman on Wall Street - me. Pretty, spirited, outgoing. I love politics (progressive) and travel (worldwide). If you (25-38) like to ride, read, talk, think, love, play, introduce yourself. NYM U009

Witty, Athletic, Charming—Jewish professional male, 35, with a great sense of humor, searching for a down-to-earth, nonsmoking Jewish woman, 28-37, to enjoy life with. Note and phone. NYM B691

Terrific-Looking—Slender, sexy and successful 24-year-old, 5'4", 105 lbs, Jewish. Seeks classy, handsome man, 26-38. If you like the Louvre, NYC skyline, tennis, 92.3 FM, St. Tropez, or you're simply willing to discover those and more, then you're the man I search for. Photo/note. NYM B693

Seeking Cinderella—Glass slipper available! 44-year-old real estate executive seeks a woman who also enjoys life. You should be tall, thin, stunning and enjoy boating. Photo/note/phone. NYM B678

Pretty Jewish Lady—34, with herpes, seeks professional man, 37 up, with same - or who is accepting. Photo. NYM S995

Handsome, Happy Man—43, looking for that special woman, who is fun-loving, serious, adventurous, energetic, attractive, bright, NJ/NY. Note/photo. NYM S996

Dynamic Woman Of Rare Breed—Striking, sensuous, slender female entrepreneur, 37, leaving the fast lane. Seeks professional male to join her in slowing down. She has the credentials: Ivy League - Phi Beta Kappa, successful CEO, financially independent, artistic, athletic - but is also warm, sensitive, intense, passionate, vivacious and playful. I am looking for a single male, 35-48, preferably Jewish, who has likewise achieved this level of competence but whose interests also include fine dining, theater, travel, politics, the outdoors and sports - to join me in setting myself free. Bio/photo, please. NYM M423

Most Wanted List—27, professional, athletic male, Jewish and very real. Seeks bright, fashionable and secure woman who knows the difference between wine and wine coolers. Note/photo. NYM S998

Shy, Sensitive Woman—51, seeks compatible, nonsmoking man for friendship, possibly love. NYM S997

Wino—(White male, 29, 6'3", handsome) seeks bag lady, 25-30. NYM U006

Handsome Professional—51, enjoys tennis, hiking, travel, music. Seeks warm, cultured, sensitive woman, 37-46. Recent photo. NYM B692

I'm Ready—Feminine, attractive, classy, intelligent, vivacious, sincere, fun, redheaded business-owner is ready to share life with a highly successful, accomplished, humorous, affectionate, honest, warm, giving, nonsmoking Jewish male, 31-42, who is ready too. RSVP with photo appreciated. NYM B676

Pretty Psychotherapist—49, slim, vibrant, bright, affectionate, cuddly. Seeks fun, mutual growth, loving partnership with health-conscious, risk-taking man who likes what he does. NYM B677

Handsome Jewish Dentist—30, athletic, green-eyed male - who is seeking a partner to build a future in NJ, filled with fun and romance. If you are bright, sophisticated and family-oriented, then let's meet. Photo/phone. NYM M409

Dynamic, Petite Gal—Upbeat personality, seeks professional exec male, 45-55, who doesn't have time for head games. Monogamous relationship. Photo/phone a must. POB 1014, Piscataway, NJ, 08854

Successful Manufacturer—Male, young 55, 6', 170, seeks slim, nonsmoking, fun-loving lady for relationship. NYM B728

Creative And Fun-Loving—Attractive 40-year-old - concert, TV and film composer-performer. Wants to share his music, humor, upper west side apartment, house in the country and most important, love, with a warm, sensitive woman, 25-38. Photo appreciated. NYM B735

Attractive, Intelligent, Empathetic—Honest and established professional woman (40) in search of Alan Alda. Children welcome. NYM U037

Like Sailing? Corporate President—Attractive, 43, 6', 180, Jewish, ex-New Yorker now living in southern Calif., is financially/emotionally secure, loves to travel, sail, visit foreign ports and gourmet dine. You're radiantly foxy, slim, 23-35, family-oriented, love sunny skies, clear waters and would like a committed relationship. Let's talk. Photo/phone. POB 16066, Encino, CA 91416

Lady Veterinarian—Interests include, horseback riding and the arts. Seeks educated, happy, successful, single white male, 40-50, nonsmoker. Photo preferred. POB 116, Demarest, NJ 07627.

'Til The End Of Time—Love and sharing of exciting experiences. Jewish gal of 29 seeks stimulating counterpart. Note/phone/photo. NYM B742

Charming, Oriental—Attractive nonsmoker, slim, single, educated, cultured, sincere. Enjoys good laughs, intelligent talks, art. *Seeks nonsmoker, down-to-*earth white male, 35-45, with similar qualities, good heart, for friendship. NJ/NY. Note/phone/photo. NYM U040

Brooklyn Heights—Enrich your life and mine - love, joy, harmony. Pretty *psychotherapist, single parent, athletic,* caring. Seeks professional male, 40-55, ready to create lifetime bonding partnership in love, family. NYM B737

Very Attractive, Slim, Curvy Blond—Fun-loving seeks close relationship with Jewish man, non-smoker, 55-65. Loves to take a bite out of life. Note/photo/phone. NYM B748

Westchester Sailor/Skier—Successful business exec with many interests, anxious to try anything and learn everything. *Needs outdoorsy, athletic partner,* 38-43, slim, nonsmoker. NYM B739

TLC Award-Winner—Petite, slim, chronologically 50, RN/educator. Exciting scope of interests. Seeks assertive man who enjoys living and wants to share same. Note/phone. NYM B743

Time Disappears—When we are together. This teasable, squeezable, artistic, brainy, sexy, svelte, green-eyed Manhattan blond, is ready to cherish a caring, sharing, sometimes daring, expressive, fit and very successful man (38-48). Notable note, please. NYM B741.

Will The Real Gentleman—Over 59 please write, to meet a pleasant, intelligent non-smoking Dutch lady who enjoys Mozart and nature in NJ? NYM B750

Active Woman—45, seeks man, 35-55, for dating. Phone. POB 6065, LIC, NY 11106

Gentleman, 52—Seeks an attractive woman who is empathetic, communicative and a fine arts lover. NYM B751

Answer This Ad—If a pretty, slim, blond, social worker/therapist, 36, funny, pasta addict, romantic, animal/old movie lover, works out but not athletic, sincere lady appeals to you and your 33-44, handsome, dependable seeking commitment. Photo/note please. NYM M426

Kathleen Turner Look-Alike—Bright, fun, successful. Country/city, traditional/contemporary, hobbies include travel, sports, weaving, ruuning board meetings, cooking. Seeks equally inconsistent but complete single white male, 35-45, full of *life, confident, strong and genuine.* Photo/note/phone. NYM M427

Transferred To San Francisco—Friendly, sincere, attractive female, 33, 5'11", seeks male with similar traits who's also going west. NYM B754

Beautiful Blond MD—48, sexy, classy. Seeks successful, kind lover/husband, nonsmoker who likes outdoors. Photo. POB 39 White Plains, NY 10603

PhD White Male—Desires sensitive, nonsmoking, Christian lady in 30's, for lasting relationship. Photo. NYM M428

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, exotic autos. Seeks very *pretty Christian lady, non-smoker,* to 35. Box 204, 1202 Lexington Av. NYC 10028.

Westchester Businessman—38, Jewish nonsmoker enjoys museums, classical concerts, scuba diving and travel. Looking for that special woman to share life with. Send note/photo/phone. NYM U042

Pretty, Sweet, Gentle—Filipina, professional, single mom. Seeks 5'11", intelligent, loyal, caring partner, prefer Catholic, for love and family. Send note/photo/phone. NYM M429

Romantic Male Attorney—35, seeks bright, pretty, affectionate, petite lady, 25-35. Photo required. NYM U043

Woman: Warm, Supportive—*Pretty,* enjoys films, arts/leisure, seeks 59 plus, nice guy for loving connection. NYM M431

Handsome Investment Banker—36, successful, athletic, adventurous, sincere, fun-loving gentleman. Seeks beautiful *Christian lady, 25-35, into sports and fit*ness, romantic dining, NYC arts and stimulating conversation. You are successful and happy but are missing a special, warm and caring relationship. Photo/note. NYM B758

Blue-Eyed Blond—*Slim RN,* Canadian-born Jewish woman loves ballet, classical music. Seeks caring, stylish gentleman, 40-50, for lasting relationship. NYM B756

One Super Guy—5'11", Jewish, handsome (really), successful, trim, (com)*passionate, athletic, with style and a real* flair for the good life. Would love to meet *a beautiful, intelligent woman,* 25-35, with a true sense of values, class and wit. Photo, please. NYM B757

Non-New Yorker—45, 5'10" Jewish professional, affectionate, together, nonsmoker seeks slim, attractive, unpre*tentious Jewish female, 35-45, for growth/* good times - being ourselves. NYM U045

Tall, Rugged, Handsome—Successful, easy to talk to, sensual. Looking for down-to-earth woman. NYM M432

Musical, Artistic, Sensual—Female seeks well-educated Jewish male who is 37-47, tall, fit, warm and loving. NYM M435

Elegant, Stunning, Green-Eyed Blond—Southerner living in lower CT. Secure professional seeks her Renaissance man, 40's-60's. Note/photo. NYM T360

Attractive Professional, Blond—5'9", 29, slim. Seeks athletic, tall, professional Jewish male for tennis, skiing, biking all year. No smoking. Photo/note. NYM B761

Jewish Real Estate Developer—At 32 and 6'1", am considered quite good-looking by all. Athletic, romantic, spontaneous, humorous, very giving. Seeking a sophisticated, beautiful woman with strong values and secure sense of herself who's ready for commitment. Photo a must. NYM B764

Beautiful Businesswoman—Starting over. Seeking non-smoking mensch with fabulous sense of humor to share Babette's Feast. NYM B765

Heart Of Gold—Intelligent, sincere and *slightly crazy equals definitely lovable.* Good-looking Jewish TV exec, 32, *financially and emotionally secure,* seeks caring, equally sincere, somewhat sane menschette for happy ending. NYM B768

Oasis In A Desert Of Ads—Come rest your eyes with a single white male, 31, tall, attractive, sensitive and witty. Comfort *and warmth to be provided to attractive* female, 25-30, who enjoys good books and keeping fit. NYM B771

Sincere, Intelligent Asian MD—Wishes to meet an attractive professional female in early 30's. (Queens/LI). NYM U002

A Rare Gem—Trim, professional Jewish female, 30. Seeks Jewish nonsmoker to share culture, travel, cooking, commitment and humor. NYM B684

Attractive Blond—Single white female, 32, independent, self-employed in a creative profession. Varied interests. Looking around for an adventurous, secure man who enjoys NYC, travel, fun and seriousness. Letter/photo/phone. NYM B699

Warm, Sensitive Guy—5'11", trim, cute, happy, sexy. Seeks same from special gal, 25-35. Wait, add a great sense of humor to that. Photo/phone/note. NYM B685

Extremely Cute—Creative professional, 35, seeks slender, elegant, humorous, marriage-minded lady with diverse interests. Photo/phone. NYM U007

Bridget Bardot Look-Alike—24, sophisticated, witty, blond, blue eyes. Looking for Mr. Tall, dark and handsome. Photo/note, *s'il vous plait. NYM B700*

Elegant, 5'8" Blond Lady—40, seeking sincere, single Catholic male for fun, love and commitment. Send note and photo. NYM U008

Successful, Pretty, Outgoing—Nurturing fit, fun, 28, Jewish. I love life and I'm ready to share in a relationship full of love, warmth and growth. Are you? Please send photo. NYM M411

Cambridge Graduate—Athletic, successful, sense of humor, 55, seeks slim, young Wasp female for friendship and romance. Photo, please. NYM M419

If You're—A pretty Jewish female who *wants to settle down with a nice Jewish* guy, why don't you drop me a line? You'll become the center of my life, the sparkle in my eye and the diamond in my sky. I'm 31, good-looking, successful. If you'd like to meet me, send note/photo/phone. NYM M414

Small Blond—Fit and feisty, morning grouch, indifferent cook, would-be writer. Seeks man, 33-43, with high IQ, who is sober, sane, sexy and solvent. Literary or artistic types preferred. NYM M405

Winning Wall Street Woman—49, good-looking brunette - seeks exceptionally humorous and adventurous man who is "challenged by the stars". POB 2235, Church St. Sta, NYC 10008

Very Successful, Good-Looking Male—Involved in real estate, is looking for a beautiful woman who enjoys boating, theater, champagne and caviar evenings, and all life can offer. Photo a must. NYM U010

Pretty Blond—35, smart/happy. Seeks a good man who seriously loves fox hunting, horse racing/polo. NYM M404

Sensitive Male, 42—Good-looking, fit, over-educated, Jewish (non-religious) professional. Seeks romance and commitment. Warm, attractive, down-to-earth woman seeking same, please reply. Photo appreciated. NYM M402

Cute And Petite—30's, enjoys dancing and body building. Seeks secure, fit and sincere single man. Photo. NYM M408

Beautiful, Slender Businesswoman—49 year old, financially secure. Seeks Jewish, 5'10" plus, financially secure, recent widower or divorce, 55-65, for romance, travel, commitment. Photo. NYM M418

East Meets West—Handsome Asian male, 28, successful consultant/aspiring photographer with eclectic interests, seeks pretty, intelligent female for a warm, loving relationship. Photo/note. NYM B647

Male—58, fit, friendly, enjoys tea and crumpets with 5'2" lady. NYM M415

Conservative Catholic Man—35, seeks a lady who believes everything that the Catholic church teaches and who prac*tices her faith.* NYM B680

Fun, Attractive Black Female—28, seeks bright, witty, down-to-earth Hispanic/black male. NJ/NYC area. Note/photo if possible. NYM U013

Stylish, Nice-Looking Doctor—42, 5'11" Christian. Seeks chic, nice-looking lady, 27-39, to share good times, dreams, romance. Photo, please. NYM U003

Very Successful, Good-Looking Male—Is looking for a relationship with a dynamic, beautiful woman who enjoys skiing, boating, summers by the ocean, traveling, theater and everything life can offer. Photo a must. NYM B695

Attractive, Tall, Brunette—Christian single female, 40, who enjoys the arts, dining out, seeks Christian single male, 35 plus, for caring relationship. Send note/photo. NYM M412

Nice Oriental Man—43, 5'3", seeks very *beautiful woman to share true friendship,* classical music, Oriental philosophy and love. NYM B767

Millionaire - Handsome Professional—48, athletic, warm, generous and a nice person. Seeks beautiful, sensuous woman, 25-40, with shapely body and legs, bright, with sweet disposition to share a wonder*ful life with an exceptional man.* Full photo a must! NYM B747

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Partial To A Physician—41-year-old, successful psychotherapist, Director Of Social Work at a Manhattan hospital, seeks a man for long-term relationship. Pretty is the word people use to describe me. Let's talk. NYM B694

Sexy, Elegant, Mature Woman—Seeks unattached man, 60 plus. NYM U011

Happy, Successful, Affluent Male—35, well-educated, Jewish, blond, blue eyes, established business, good family background, serious, funny, athletic. Loves skiing, tennis and horses, works hard, plays hard, excels. Seeks attractive, alike female, 25-30. Photo/note, please. NYM M370

Far From NY—Jewish man with two children seeks sensible, slender lady. A photo plus. POB 556, Dillsburg, Pa 17019

Handsome, Thoughtful Man, 34—Still single, seeks to make life more meaningful. Maybe it's you - the smart, pretty, fun lady reading me. Note/photo. NYM M354

6'2", Good Looks And Success—Warm, caring, financial analyst, 37, seeks a nice, pretty lady, 26-39, for fun, love and romance. Photo essential. NYM U012

Family And Kids—Sharp-looking, classy blond attorney, Fortune 500 Company, Ivy-educated, creative, artistic, former dancer. Seeks extremely successful, tall, super-intelligent guy, 35-45, to start a family with and forego my career to be a great wife and mother. NYM S983

Intense But Mellow—Handsome Jewish Harvard lawyer, 27, seeks passionate woman with varied interests and sense of humor. Note/photo/phone. NYM M398

Attractive Blue-Eyed Blond—5'2", 25, looking for open, honest, confident, sensitive, romantic man (are you out there?), who enjoys life (but would enjoy it more by sharing it). Do you like candlelit dinners, amusement parks, good movies, dancing, the beach, lounging on a Sunday, trying new things? Do you like to make the trivial tasks in life (laundry, cleaning, shopping etc.) fun? If you enjoy being an adult yet haven't lost the child in you, let's see if we have what it takes to be friends...or more. Note/photo appreciated. NYM M400

Jewish Male—38, handsome, athletic, health nut, GQ type. Enjoys his privacy but would love to mingle with the right attractive Manhattanite, professional, 28 plus. Photo/note a must. NYM B661

Do Things Happen In 3's?—Hopefully not - my first two personal replies stunk! Is there one cute, huggable, slim female who loves ball games, egg creams, frozen daiquiries, woo-woo's, fine restaurants and fun with a 30, 6', athletic, superpersonable, outgoing guy? At worst you'll make a new friend. NYM B732

Sleek, Striking, Raven-Haired—5'9" professional woman - wise, warm, witty. Beckons Christian professional who loves his parents, is over 5'10", good-natured, 33-45, to touch hearts. Photo. NYM B681

Jewish Businessman—Mid 40's, has an 11-year-old daughter who loves horses and wants her father to meet a lady who lives on a farm. NYM U004

Beautiful, Shapely, Selective—27-year-old sports enthusiast seeks tall, athletic partner, 32-40, to share the luxuries life has to offer. Great photo and humorous/brilliant note a plus. NYM U005

Looking For Best Friend—Honest, romantic divorced Jewish female, 38, seeking sincere, gentle, divorced male, 35-50, with sense of humor. I am sexy, warm and exciting, living in Houston. I am a positive person into real estate, aerobics, jogging, art and antiques; 5'7", 137 lbs, auburn hair, blue eyes. Will relocate. NYM B736

Still Secure Enough—To have a partner about your age? Am extremely attractive, single Jewish woman, non-religious, slender, stylish, down-to-earth, former academic, funny, kind, Democrat, 49. NY/Paris, currently POB 855, Wash. DC 20044

Real Loser—Just 30, soon MBA, no career focus, bought co-op at Peak, friends too busy, tall, slim, occasionally handsome. Seeking pretty/intelligent/warm woman to cheer me up. Can you handle it? Send plan. NYM U021

Single...Again—Male, 34, not caught up in single's scene. Very normal guy. Successful, stylish, healthy and athletic. Fitness is important to me. Comfortable with my appearance, yet very modest. I'm looking for a female, 23-34, to care about. Note/photo/phone. NYM B704

Important Relationship—Intelligent, single, white Jewish female, living in Manhattan. Lots of interests. Terrific companion and friend looking for an important relationship. He must be between 35-47. Intelligent, sense of humor, secure and kind. Please send photo and phone number. NYM T358.

Attractive, 24, Creative—Jewish female searching for fun-loving, nonsmoking Jewish male to enjoy skiing, tennis, NY and me. Photo/phone. NYM U023

Passionate, Handsome, Mythic—Intriguing Jewish physician, 28, with a love of adventure, travel, literature and, of course, romance. In search of a woman of warmth, beauty, wit and imagination. Photo/note a must. NYM U025

Honest, Handsome, Caring Gent—36, 5'7", MBA. Seeks pretty yet unpretentious lady for friendship and marriage. I'm a sociable Filipino/American (native New Yorker), nonsmoker with a penchant for fitness, nature, Scrabble and Chopin. Bio/phone/photo appreciated. NYM B703

Beautiful Blond Businesswoman—42, 5'9", athletic, affluent, affectionate, bright, world-traveled, high-energy, positive attitude, people person. Seeks tall male who's successful, dynamic, entrepreneurial, 35 and over, broad-shouldered, adventurous and very affectionate. NY area. Photo/bio/phone. NYM M388

Naturally Beautiful, Sparkling, Poetic—Deeply considerate and caring woman who loves the arts, outdoor adventure, intimate talks, cuddling and kids, seeks an emotionally open, warm, playful, communicative man, 40's-50's, as marriageable lifemate. Photo appreciated. NYM B706

Come Into My Life—Attractive, intelligent Jewish professional woman, slim, blond, geen eyes, 32, down-to-earth, caring, romantic, sense of humor, desires attractive, tall, successful professional mensch with similar qualities, slim or medium build, 28-38, to share friendship, love, passion and future. Please send note/phone/photo. NYM U027

Dark Eyes—Caring, attractive and classy Italian-American professional seeks man, 35-45, with same qualities. NYM U026

Made In Heaven—Extremely attractive redhead, 31, European, Jewish, intelligent, sophisticated, warm. Seeks tall, handsome, successful gentleman, 33-43, for love, happiness. Photo a must. NYM B707

Attractive, Vivacious, Loving Lady—5'4", slim, 45. Seeks secure, down-to-earth professional man for friendship, romantic possibilities. Phone/photo. NYM B709

Handsome, Witty Trial Attorney—Cross between Burt Reynolds, Neil Diamond; 36, tall and athletic. Seeks stunning, bright lady (24-32) to continue to enjoy the best of everything with. Traveling, dining, dancing and sports are those activities you must adore. You are courteous, sensitive, secure, sassy. Photo/phone. NYM B708

Genuinely Handsome Asian—6', 180 lbs, real estate investor, very lovable with interests that include dining, dancing, movies and sports (Yankee fan). If you are pretty, shapely and sensuous with a good sense of humor please accept this invitation for a relationship of wonderful times (honest). Phone/photo. NYM B710

Help Wanted:—Attractive female seeks professional single Jewish male, 32-40. Must be warm, witty, wise and sincere. Growth potential and outstanding benefits. Note/phone/photo. NYM U030

No Kids, Pets—Warm, tall, trim, attractive, healthy businesswoman, 30's, sought by like, offbeat man, 34, for eventual island relocation. POB 1941, NYC, 10185

Accomplished, Caring, Affluent—Professional, 6', 170 lbs, handsome, 55. Seeks developed, loving, attractive, nonsmoking woman as partner-in-life. NYM B769

Statuesque, Stately And Substantive—Sophisticated Ivy League grad, 34, mixed race, seeks tall, renaissance gentlman with capacity for caring and commitment. Photo/phone. NYM B712

Avocational Operatic Singer—Full-figured beauty, 35ish, caring, humorous. Seeks lasting, connected relationship with insightful, strong, secure, loving man, 28-42. Letter/photo. NYM B713

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM B718

A Good Man—Jewish man, 31, 6'1", kind, intelligent, emotionally and professionally secure, seeks attractive, easy-going Jewish female, 27-33, with good values, to share the pleasures of friendship, love and family. Note/photo/phone. NYM U028

Nice Guy—Attractive, affluent, tall, slim, youthful 55. Cultured, worldly, nonsmoker. Witty, romantic, sensitive, supportive. Desires slim gal, 35-45, feminine, gentle, non-combative - for a lifetime of romance. Phone/photo please. NYM B734

Frenchman—European intellectual, 48, tall. Want friendship with lady up to 35 years, intelligent and healthy. NYM B715

One-Of-A-Kind—Mint condition, blond exterior, good body, many extras. Seeks cute, caring, clever Jewish male, 30-38, to polish and pamper. Must see to appreciate. Bio/photo. NYM B701

Princess Caroline Looks—With a Stephanie-like flair, 35-year-old Irish-Italian RN. Seeks spirited, intelligent man for adventure, friendship and romance. Note/phone. NYM B702

Artistic Man—Warm, generous and accomplished, seeks lovely, sensitive, centered woman, (25-35) with commitment and children in her future. Love of outdoors and fitness important. Exchange recent photo, phone and note. NYM B716

Meet Me Half Way—East LI professor, enjoys sailing, movies, travel, Scrabble, chocolate and quiet times at home. Looking for an independent, thirtysomething, intelligent Jewish woman with sparkles in her eyes for laughs, love, life. NYM B727

Warm, Attractive Woman—36, with own business, seeks kind, sensitive, nonsmoking man who has a good sense of humor, to be friends and maybe fall in love. Note/photo/phone. NYM U020

Seeking Final Romance—With intelligent, attractive, slim, sensuous and witty lady, 29 plus. I am 42, Jewish, handsome, well-built and a successful businessowner. Together we can share love, family, culture, entertainment and the outdoors. NYM U017

Adorable, Sexy—Jewish female, 26, longs to laugh with adorable Jewish male, 26-30. Let's share a smile. Photo. NYM M422

Blue-Eyed Blond—Libra, slim, 40, diverse interests. Seeks secure, balanced, giving man, 40-55. No smoke, drugs, heavy drink. Photo/phone/bio. NYM U019

No Frills Personal—Down-to-earth female health professional, seeks tall Jewish man, 30's-40's, pleasant, sincere, low-key, nonsmoker. Photo optional. NYM B717

Philadelphia Female—33, 5'7", pretty, well-educated, single white professional. Artistic, loves outdoors. No drugs, religion, heavy politics. Looking for somewhat similar, Philadelphia area male, 30-43, for lasting relationship. Letter to: Market Square Station, POB 27302, Philadelphia, PA 19118

Very Attractive MD—34, 6', 175, seeks slim, beautiful female. Photo. NYM U031

'Til The End Of Time—Love and sharing of exciting experiences. Jewish gal of 29 seeks stimulating and athletic counterpart. Note/phone/photo. NYM B746

Youthful Beauty At 60—Looking for loving male with appreciation and dignity. Clover - four leaf. NYM U032

Newly Arrived Man—Seeks special NYC divorcee: exceptionally warm and sensitive, creative intellectual (accomplished writer, scientist, artist?), very slim and elegant, mid-to-late 30's. I: tall, athletic, supposedly handsome, dedicated physician, scientist, politically left, especially young-looking 50, divorced. Share Rimbaud, Mozart, much warmth and laughter. Reply definitely requires current photo. NYM B720

Dangerous Curves, Sharp Mind—Stunning, petite, single Jewish woman, 28, who after years of study, work and travel is ready to contribute to a serious relationship. Seeks successful, brilliant, single Jewish male, 30-40, with a sense of humor, an adventurous spirit and a generous heart. Note/phone. NYM B723

Chapter Two—Ready? I am, are you? Stunning brunette, 5'6", slim, athletic, sensual, Jewish, with quick wit, warmth and style. Seeks male, 40-50, 5'9" plus, who is emotionally available, athletic, spontaneous, fun and secure enough to let me be me. Phone, photo, note. NYM B726.

Attractive, Athletic, Intelligent—Jewish female lawyer, 34, feisty, fun and funny. Seeks warm, laughing, tall man under 42, with good senses of play, humor and craziness. Photo/phone. NYM M436

CT Woman—Warm, vivacious, successful beauty, 38, with eclectic interests, seeks CT/Westchester male, 35-45, who wants more - of life. NYM B774

Handsome Successful Businessman—6'1", well-built, dark hair, dark eyes, spontaneous, fun-loving and have a great sense of humor. I enjoy skiing, yachting, travel, theater, dining out, nights by the fireplace, music, dancing and good conversation. Note and photo a must. NYM M439

Ex-Attorney—(Now having fun). Intelligent, good-looking, emotionally and financially secure, 35. Seeks woman, 22-34, with inner strength and a creative spirit. Photo appreciated. NYM B773.

TV Journalist—38, who cherishes communication. If you're a woman (28-36) who does too, let's talk. Note/photo/phone. NYM U048

Silks To Dungarees—It's all in the package. Successful, attractive Jewish woman, 32, personable, caring, playful, athletic. Enjoys sports, music, theater, entertaining; candlelight dining to casual weekends. Hoping to meet a very successful, attractive, athletic, self-confident man with similar, varied interests, who is looking for a best friend and buddy and understands the balance between work and play. Note/photo/phone. NYM M438

Attractive, Intuitive, Stimulating—Witty catholic female (5'7", 35). Seeks fun-loving male (31 plus) for friendship and adventure.Bio/photo/phone. POB 144, Peck Slip, NYC 10272

Alf's Humor—But not as hairy. This 28, 5'11", Jewish NJ professional is also fit, fun and handsome. Seeks slim, bright, pretty Jewish gal for down-to-earth relationship. Non-smoker please. Bio/photo/phone. NYM B752

Mensch Doctor—And entrepreneur, 29, seeks female mensch MD. NYM B755

Are You A Man—Who knows how to treat a woman? Would you be interested in meaningful, very close and sincere relationship with European-born lady, ten years in the US, Christian background, not religious, 30's, who thinks that life is not complete without sharing it with someone special? If you are an honest gentleman with class and strong character, 5'11" plus, 38-46, please write to me. NYM B763

Successful, Marriage-Minded—Wall Street exec, attractive, late 40's, seeks attractive professional woman in 30's to share pleasures and vicissitudes. Photo/note/phone. NYM B759

Tall, Elegant—Truly beautiful woman, 41, warm and compassionate, with great great sense of humor, very successful attorney who also knows how to relax and have fun. Enjoys city and country living. Seeks male counterpart who is not intimidated by the above, for lasting relationship. NYM M443

Artist/Realtor/Writer—30, attractive and cultured. Interested in history, psychology, the arts. Seeks smart, sensitive, accomplished man for lasting relationship. Letter/photo. NYM M434

Charming Businessman—46, trim, seeks slim, exciting lady, 25-35, for mutual relationship. Photo/phone. NYM M440

This Is A New Experience—For a recently unattached, successful professional man, totally in the dark about how to meet a new lady. I'm 53, 5'10", 165 lbs. Sports and pastimes include skiing, tennis, horseback riding and flying. If you are a nonsmoking woman who would enjoy such things - and also movies, backgammon and TV, and are between 30-45, curvaceous, attractive and intelligent, please send a note and phone number. Recent photo a must. NYM B777

Romantic Spring Possibility—Me: B(eauty), B(rains), D(ough), O(ther enchantments). You: L(ean, left), S(mart), M(ature male, 50-60), F(inancially secure, funny), T(all traveler). NYM B778

A Financially Secure, 6'2" Jewish Man—Who lives in a luxury high-rise on the Upper East Side of NY, would like to meet a thin, attractive Jewish woman who also lives in NY for a lasting relationship. Up to age 50. Photo if available/note/phone. NYM B779

NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

Who Needs A Strictly Personals Gift Certificate? Every Single Friend.

Every week, more than 10,000 letters are received by the people who advertise in Strictly Personals - you can give your single friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate. Certificates are available from $71 (that allows for a two-line message plus a box number) and up. Use your credit card to order over the phone. Call 212-971-3155 and we'll mail the certificate straight to your friend.

ANNOUNCEMENT

Ballet Lover—Looking for British man I met on Metroliner. NYM M442

PEN PAL

Beyond The City—Feel like NY is a singles dead end. Male/female write. NYM B689

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Street Address ____________________

City __________ State __________ Zip __________

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Payment: Check _____ M.O. _____ MasterCard _____ Visa _____ AmEx _____

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Signature ____________________

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Use the coupon above or call 212-971-3155. Rate is $28 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 617

BY MARY ANN MADDEN

If Neva Patterson married Philip Ahn, then Charles James Soong, and then Dennis Day, she'd be Neva Ahn Soong Day.

If Jill Eikenberry married James Caan and then Art Carney, she'd be Jill E. Caan Carney.

If Lisa Bonet married Antony Tudor, then Edwin Markham, and finally Admiral Richard Byrd, she'd be Lisa Tudor Markham Byrd.

If Cher married Geoffrey Holder, she'd be a Cher Holder.

Above, the Mating Game. Competitors are invited to invent one example of fortuitous alliances.

Results of Competition 614, in which you were asked for remarks in situ for 1988: a comment likely to be overheard in a specific setting.

Report: Much on your mind: The Phantom of the Opera. The Olympics. Politics. Televangelists. Plastic Surgery. Michael Jackson (separate stories). PBS Pledge Breaks. Stock Broking. Urbanomics. The Morton Downey Jr. Show. Television (separate stories). Movies. The price of tickets to movies. The price of everything. Celebrity Prison. Baseball. Specifically George and Billy (uh-huh). Politics. And Irving Berlin's 100th birthday. Which is nice.

First Prizes of two-year subscriptions to "New York" to:

WATCHING TV:
"Eddy Edwards: Olympic ski jumper–coffee drinker."
Michael Rehfield, East Norwich, N.Y.

PROMOTION DEPT. AT MOVIE STUDIO:
"How does 'Treat Williams IS Ollie North' sound to everybody?"
Marlene Anderka, Cambridge, Mass.

IN LINE AT A CASH MACHINE:
"Is the other one not working?"
Gary Hirsch, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

HARVARD LAW SCHOOL:
"If the day-care center goes on strike, I'll bring my daughter with me to Contracts. The professor won't mind; her son is in my daughter's class."
Judy Resnick, Cambridge, Mass.

AT BURGER KING:
"Pardon me, but would you have any Grey Poupon?"
Beatrice Weiss, Port Washington, N.Y.

AT AN "L.A. LAW" STORY CONFERENCE:
"Who shot Arnold Becker?"
M. Morris, Somerville, Mass.

And Honorable Mention to:

A LAKER GAME:
"There's Jack Nicholson."
Mark Wolfson, Spring Valley, N.Y.

THE PHIL DONAHUE SHOW:
"Writing this book became a sort of therapy for me."
William L. Bennett, Muskegon, Mich.

THE PLAYBOY MANSION:
"Before you unpack, I have some papers I'd like you to sign."
Wayne M. Ozzi, Staten Island, N.Y.

THE BIOGRAPH THEATRE:
"After the novel and the first one, they're all misnamed. The Thin Man was the one Nick Charles was looking for, not the detective, you know. Originally."
John B. Rockwell, N.Y.C.

SHEA STADIUM:
"Who was that dummy who let Jesse Orosco go?"
Jan Streilein, Johnstown, Pa.
sp. ment.: Roy Nemerson, N.Y.C.

THE SORORITY HOUSE:
"But how many Staceys are there?"
Karen Herman, Columbus, Ohio

A BISTRO:
"Let's see, that's two Evian, one San Pellegrino, and three Montclair?"
Bill Florian, Franklin Square, N.Y.

ON PHONE WITH BROKER:
"Now, don't panic. These swings in the Dow are just minor technical corrections."
Al Sabinsky, Commack, N.Y.
sp. ment.: Al Gasbarini,
St. Catherines, Ont., Canada

THE ZOO:
"Of course, they're endangered now. Lucky I got my coat last year."
Eric Freedman, East Lansing, Mich.

WRITING A PERSONAL AD:
"How does this sound? 'I have the looks of Katarina Witt, the wit of Dorothy Parker . . .' "
Hallie Kostrinsky, Bethesda, Md.
similarly: Irene Tytik, Aspen, Colo.

TUESDAY NIGHT AT HOME:
"Well, it was supposed to be a new episode . . ."
Gabriel Peller, Sheffield Lake, Ohio
sp. ment.: Rita Berkelmann, Bronx, N.Y.

THE SEOUL SUMMER OLYMPICS:
"It's sure changed a lot since back in '52."
Cassie Tully, Spring Valley, N.Y.

AT THE HAIR SALON:
"Barbra was brilliant, but they didn't even nominate her 'cause they don't like her. If Sally made *Nuts,* she'd win another Oscar 'cause, well, they like her—they *really* like her."
Stephen Saikin, N.Y.C.

WALL STREET:
"Go figure. Interest rates were down, inflation was under control, corporate capital spending was up . . ."
Ruth Gold, Flemington, N.J.

ON TV:
"I'll take Gary Hart, please, to block."
Fred Schreiber, Bronx

10-ITEMS-OR-LESS CHECKOUT LINE:
"We're not together."
Jay Rosen, N.Y.C.

OPERATING ROOM:
"My broker tells me IBM is going through the roof."
Seymour Steinhardt, Little Falls, N.J.

INTERMISSION, "THE PHANTOM OF THE OPERA":
"Imagine cleaning that thing."
James J. Cordes, Stockholm, N.J.

ANYONE'S MOTHER LISTENING TO MORNING RADIO:
"Howard who? This is funny?"
Steve Hecht, New Brunswick, N.J.

ON THE VIA VENETO:
"Remember when a million lire used to buy something?"
Larry Laiken, N.Y.C.

ON THE SOFA:
"I hear Crockett and Tubbs will be wearing a lot of plaid next season."
Jeanne Beaulieu, Wellesley, Mass.

EARLY A.M., THE NEWSSTAND:
"You mean they've been stolen again?"
Peter Lucas, N.Y.C.

CARDIOLOGISTS' CONVENTION:
"Please pass the salt substitute."
Karleen Heller Ravnitzky, Peekskill, N.Y.

TRENDY BARBER SHOP:
"Where's the police gazette? Heh, heh."
Patricia Burke, Ho-Ho-Kus, N.J.

THE NEWSSTAND:
"Lear's. For my mother."
Angelo Papa, Trenton, N.J.

THE SET OF "MOONLIGHTING":

Meryl Zwanger, Fair Lawn, N.J.
sp. ment.: Loree Harney,
Port Jefferson, N.Y.

EDITORIAL OFFICE, BOOK-OF-THE-MONTH:
"Make no mistake, this is one of the funniest and most serious books of the year."
Jay Encore, Washington, D.C.

AT CARVEL:
"I can't decide between Cookie Puss and Fudgie the Whale."
Lin Shafarman, N.Y.C.

TV DEBATE:
"When I called him a wimp, what I meant was . . ."
J. M. Glick, Kinnelon, N.J.

A BIRTHDAY PARTY:
"Why doesn't Dick Clark get older?"
William W. Fuchs, Short Hills, N.J.

BREAKFAST AT '21':
"Trust me."
Mark Strait, N.Y.C.

LUNCH AT '21':
"Well, the hamburgers are as good as ever."
Darius Jedburgh, Tuckahoe, N.Y.

STORE IN MIAMI:
"Can I buy a gun here?"
Veronica Biddle, Miami, Fla.

SIGNING A CREDIT-CARD RECEIPT:
"Of course, to be really safe, you should eat the carbons."
Don Hauptman, N.Y.C.

INDIANA UNIV. BASKETBALL GAME:
"I'm not worried about the chairs anymore, it's the tables."
Alan Levine, Massapequa, N.Y.

PLAYING TRIVIAL PURSUIT:
"The guy in the old Pete Smith Specialties was Dave O'Brien."
Barbara Burke, Ho-Ho-Kus, N.J.

PLAYING PICTIONARY:
"I don't know, how do you draw a Yuppie?"
Mindy Solomon, Scarsdale, N.Y.

IN THE CLASSROOM:
"Will this be on the test?"
Tom Duffy, Delmar, N.Y.

MIA FARROW'S APARTMENT:
"He won't go to sleep until you play your clarinet."
Craig Allinder, Big Fork, Mont.

ON THE BUS:
"Wasn't the Bob Hope special wonderful?"
Mrs. C. A. Hays, Milwaukee, Wis.

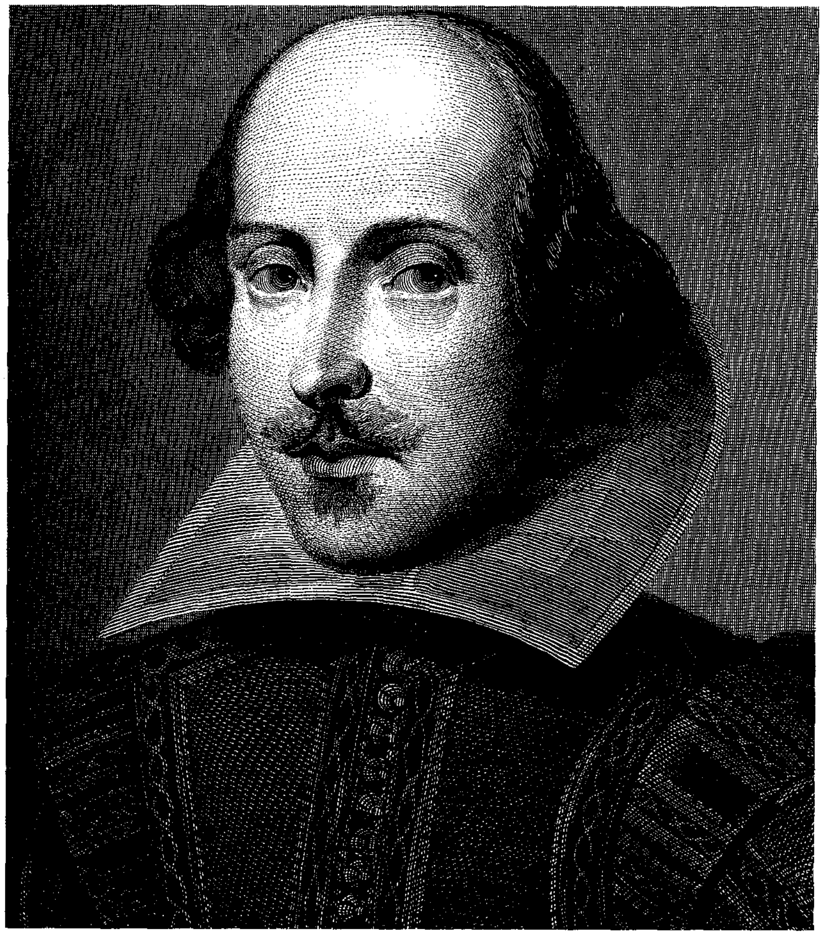
BOATYARD:
"But is she yare?"
Ruthanna Long, Larchmont, N.Y.

CURTAIN UP AT "A WALK IN THE WOODS":
"Just like Sondheim to have no overture."
Sal Rosa, N.Y.C.

ATTY. GEN. MEESE'S OFFICE:
"Could one of you look up the exact wording of the Fifth Amendment?"
John Koch, Madison, Wis.

DRIVING THROUGH SCARSDALE:
"Where is Pericles Crystal's house?"
Buffy Scott, Solon, Ohio

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 617, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 15. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 9 issue. Out-of-town postmarks are given three days' grace. ■



The greatest apartment salesman of our time

To most of us, William Shakespeare is the quintessential playwright.

But when the Ballard Realty Company of Montgomery, Alabama, needed tenants for a new apartment complex, Mr. Shakespeare proved to be a top-notch salesman as well. With every signed lease, Ballard Realty offered a free membership to the Alabama Shakespeare Festival. Soon, over 80% of the company's units were leased before construction was even completed.

Nationwide, small and medium-sized businesses, like Ballard Realty, are discovering what blue-chippers have known for years: that the arts can help create a positive public image, increase a company's visibility and improve sales.

For information on how your company can benefit through a partnership with the arts, contact the Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, New York 10019, or call (212) 664-0600.

It may just be the factor that decides whether this year's sales goals are to be or not to be.

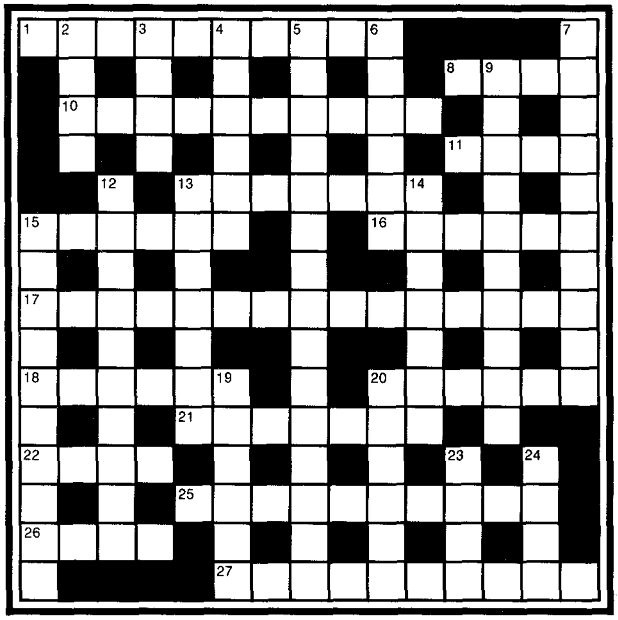
BUSINESS COMMITTEE FOR THE ARTS, INC.

This advertisement prepared as a public service by Ogilvy & Mather.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Studies records made by men of the law. (10)
8 The more sanctimonious supporter? (4)
10 Like all secretive individuals, holding it back of late. (10)
11 A come-down—no two ways about that! (4)
13 Love writing observations about hospital. (7)
15 Maintain stuff should be on display. (6)
16 Boy with green back and golden behind! (6)
17 Egocentric—gives silly fools in need a tip. (4-11)
18 Fall about say, but recover. (6)
20 Mean, and that’s not in character. (6)
21 Like Barkis, a person concerned about the Royal Institute. (7)
22 One has to return a Greek’s letter. (4)
25 Making ministers discourse without a row. (10)
26 Every one should have some nice beachwear. (4)
27 The refuse appears wet—unusually so. (5, 5)



DOWN

2 Leave mounted soldiers, being a monster. (4)
3 Position ties in the correct way. (4)
4 This offers security—by a fluke. (6)
5 Board meetings arranged for the middle of the day. (8, 7)
6 There’s no sound, but listen anyway. (6)
7 People would go over it to attract game. (10)
9 Roadhouse awarded the accolade for a new introduction. (10)
12 Contrite police got a change made. (10)
13 It’s nothing to do with the listeners relating to a river. (7)
14 The old king and queen are more majestic. (7)
15 About a quarter worked out, which is reasonable. (10)
19 None start a quarrel—that would appear small-minded. (6)
20 Be up in time for a discussion. (6)
23 Left a revolutionary body a little money. (4)
24 No longer on the establishment. (4)

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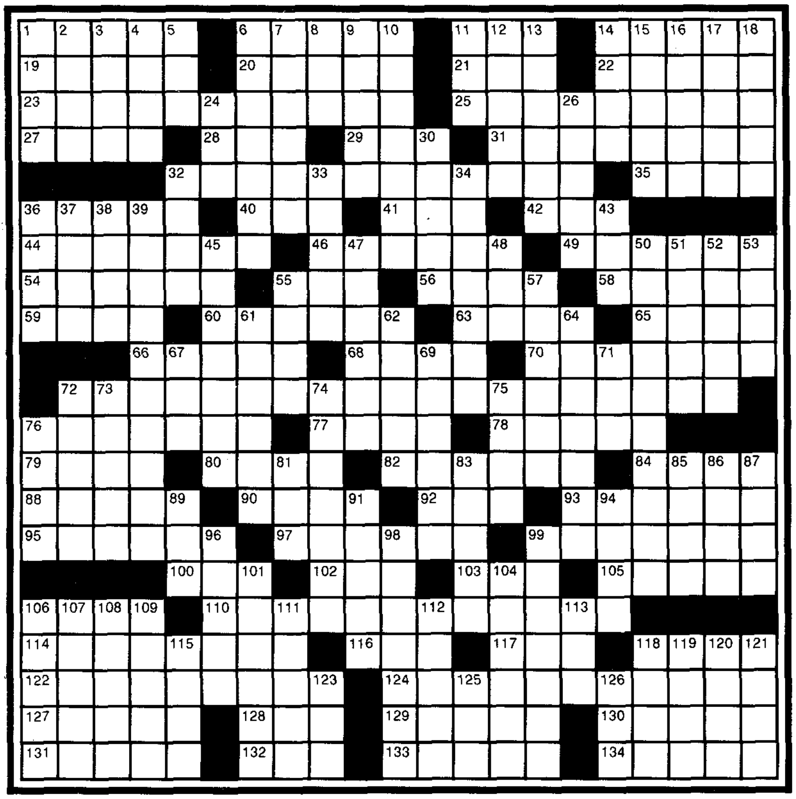
‘20 YEARS OF OSCARS: I’ • BY MAURA B. JACOBSON

ACROSS

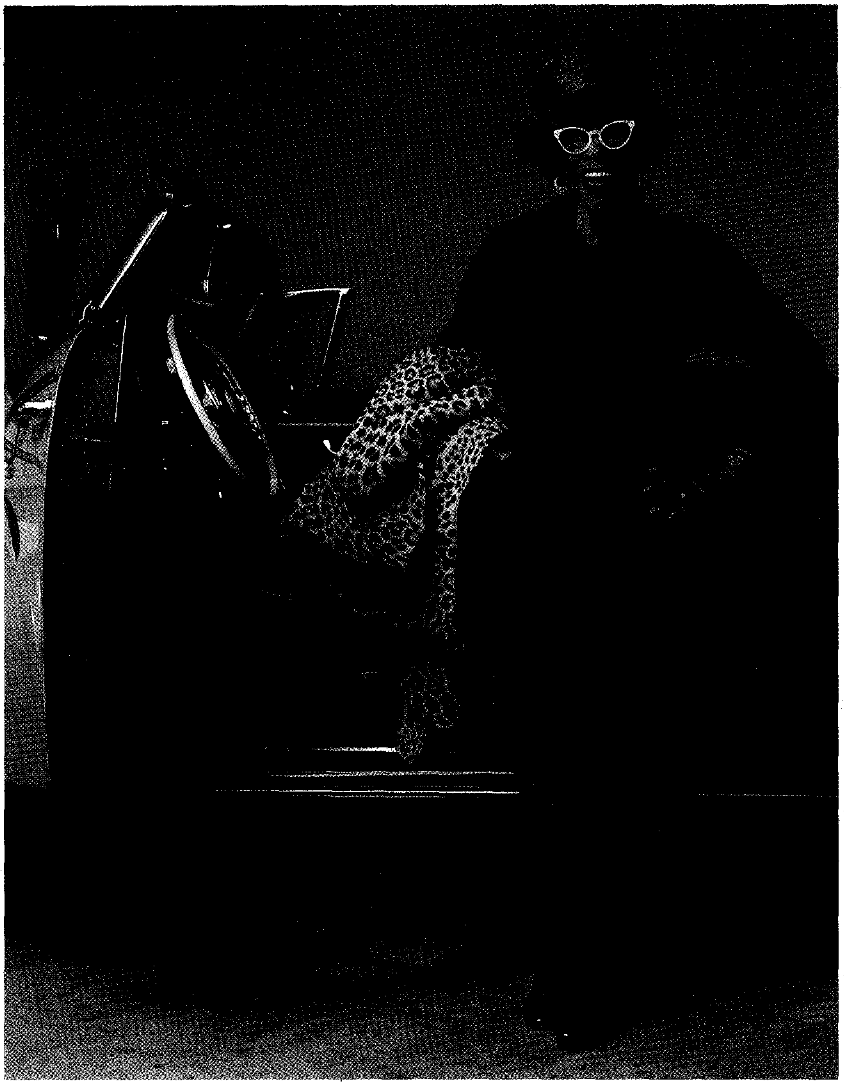
1 Bombay blue blood
6 Form of trapshooting
11 What 28-Across consists of
14 Stockpile
19 Napoleon’s punishment
20 Opposite of everybody
21 Set of tools
22 St. Nick
23 Director, 1975
25 Actor, 1974
27 Bone: comb. form
28 Caviar
29 Between B.A.’s and Ph.D.’s
31 Turboprop, e.g.
32 Actress, 1972
35 Genus of swans
36 Minstrel-show instrument
40 Directional abbr.
41 Phone cut-in
42 First of a Latin conjugation
44 Large tree lizards
46 Hoopster’s credit
49 Hire, as a lawyer
54 Sweet to the ear
55 Trinitrotoluene
56 Calabria coin
58 Not hollow
59 Vaccine VIP
60 Nearly fall
63 “Shane” star
65 Do ablutions
66 Singer Cleo
68 Japanese war leader
70 Chiefs
72 Film, 1971
76 Less cramped
77 Astronaut responses
78 Worn away
79 Old grad
80 Barbie, for one
82 Hollered
84 City of Hawaii
88 Intoxicate
90 Air pollutant
92 Ward heeler
93 Fixed a typo
95 Rhoda’s TV sister
97 Winner’s take-home
99 Skulked
100 Concorde
102 Argentine tribe
103 Native, to Aussies
105 Singletons
106 Flexible armor
110 Director, 1968
114 Disclaim
116 Blast with a laser
117 Took sustenance
118 Harass the frosh
122 Supporting Actor, 1970
124 Actress, 1977
127 Sheeplike
128 —— Claire, Wisconsin
129 Bagnold and Haupt
130 Maine campus town
131 Varnish ingredient
132 Hide the gray
133 D.J.’s samples
134 Neighbor of Arles

DOWN

1 San ——, Italian resort
2 Rotation shaft
3 Strand at the altar
4 Medicinal lily
5 Men and boys
6 Hammock quickies
7 From Seoul
8 30-day-bill abbr.
9 As a friend: Fr.
10 They’re charged a flat rate
11 Orel’s river
12 Of pathogens
13 King of the Huns
14 PDQ
15 Danny’s daughter
16 One-year record
17 Office pro
18 Word with sooth
24 Moslem sabbath: abbr.
26 It doesn’t pay
30 Escargot
32 Like the Texas star
33 Denoted
34 Fifth Greek letter
36 Auction action
37 H-dos-O
38 Void’s partner
39 Actor, 1973
43 Sides, in cricket
45 Clad
47 Prefix with “scope”
48 Refrain syllable
50 Supporting Actress, 1969
51 Site of a siege
52 Awarded
53 Adam’s address
55 Pre-adult
57 Stick
61 Jalisco Januaries
62 Film, 1976
64 Cryptography expert
67 White House jet, short style
69 Buloff or Cotten
71 U.S. satellite
72 Second Chan portrayer
73 On the —— (free)
74 Pertaining to heat
75 Dickens girl
76 Director Ellis
81 Parking place
83 Faithful
85 Part of an archipelago
86 Knowing look
87 Cross-purposes
89 N.F.L. scores
91 November birthstone
94 Crucifix
96 Very, in music
98 Marched in review
99 Millay was one
101 Having a noble designation
104 Oscar refuser, 1972
106 Student’s specialty
107 Overhead
108 “Stuck a feather —— cap”
109 —— -Lenape Indians
111 Pass along
112 Voice a view
113 Shrieking sound
115 Certain Feds
118 Mata the spy
119 Energy source
120 Sector
121 Biblical oldster
123 Make a case of it
125 Draw a bead on
126 Long long time



Solutions to last week’s puzzles appear on page 160.



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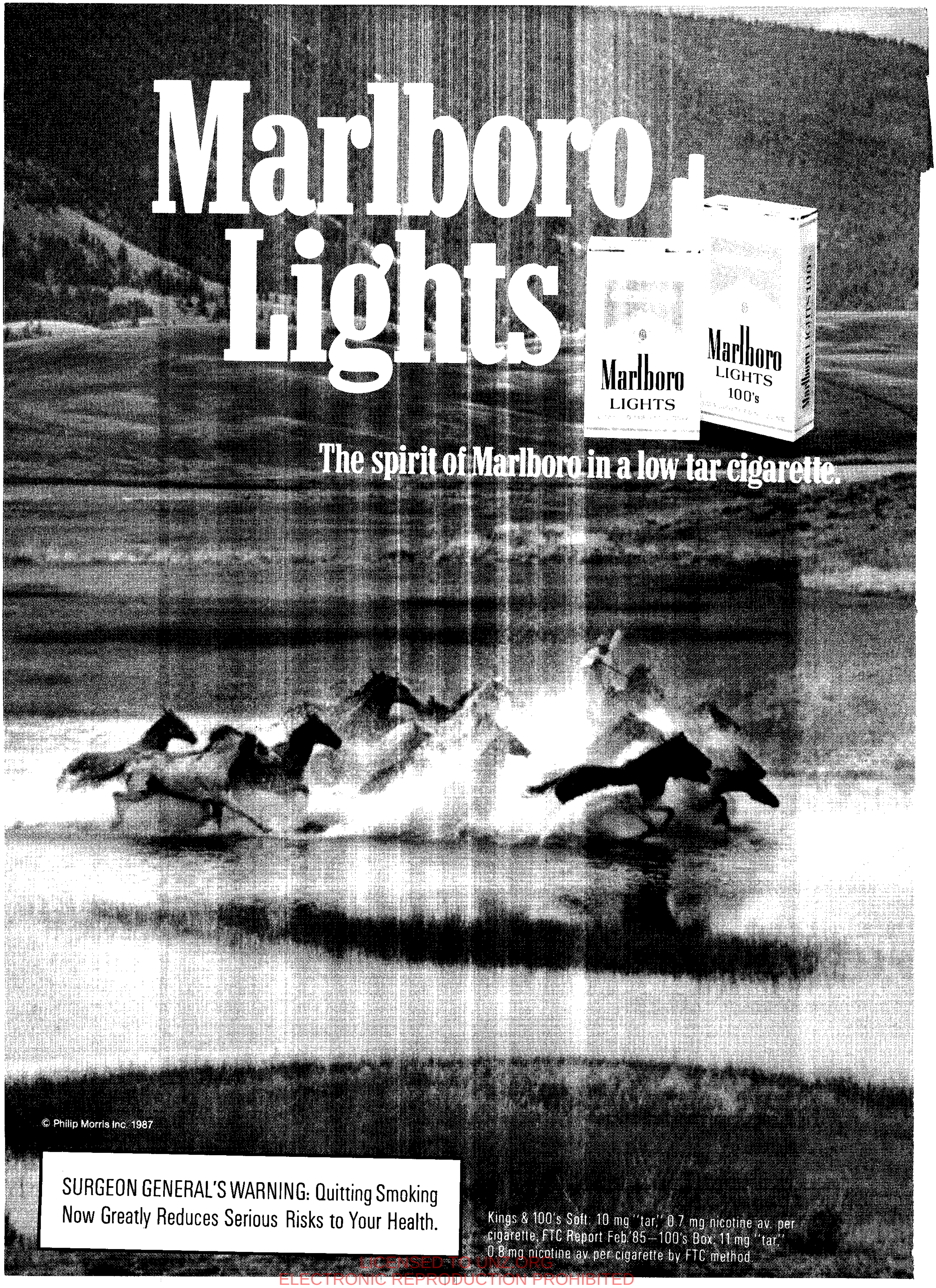
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